The Inland Printer

JUNE 1901

Price 20 cents

The Leading Journal of the World in the Graphic Arts

THE INLAND PRINTER CO. PUBLISHERS CHICAGO AND NEW YORK

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A little higher priced than other makes, but its superior qualities justify the additional expenditure.

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"Old Valley Mills 1900" Extra-superfine
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As good as the best
"Valley Forge" Flats Extra-fine quality

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

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Old Berkshire Mills

Established 1801

FIRST-CLASS FLAT AND FOLDED

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These Papers recommend themselves as unexcelled for Correspondence, business or pleasure, and for Legal Blanks and Important Documents.

EXTRA SUPERFINE BRISTOL BOARD

WHITE AND CREAM,
ALL REGULAR WEIGHTS,
CARRIED IN STOCK.

Manufactured by

Old Berkshire Mills Co.

DALTON, MASS., U.S.A.

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LISTEN!
The reason you are so popular is because you are so practical. By daring to quote NET prices you have won the respect and confidence of all paper buyers. You have many silly imitators who by their padding and straining to reach your proportions only call more attention to their own shortcomings. Condensed to the last degree you are still greater and better than the rest combined.
JUNE 1901
NET PRICE LIST
EVERYTHING IN PAPER
BUTLER BRANDS
PAPER
THE BEST
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Gummed
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THE BEST
5 Trunk Lines
LOCAL AND LONG DISTANCE TELEPHONE
All 320 Main
J.W. BUTLER PAPER COMPANY
212 to 218 Monroe Street
CHICAGO
JUST AS GOOD AS BUTLER BRANDS
A HUMBUG
Few.

The Simplex One-Man Type Setter

Saved $2,150 in Two Years

DON'T LET THE PRICE OF THE SIMPLEX SCARE YOU

It is sold on easy terms or leased with option to purchase if desired

IT WILL SAVE MORE EACH MONTH THAN THE PAYMENT REQUIRED ON IT

WRITE US

THE experience of Mr. Chas. Y. Knight, Manager, *The Chicago Dairy Produce,* is told in the following letter:

THE UNITYPE COMPANY: CHICAGO, April 17, 1901.

Gentlemen,— From time to time during the past two years you have requested a statement from us regarding the work of the "Simplex." Having had a good many years' experience with various machines, and well knowing that time alone can fully demonstrate the success of any piece of mechanism, we have told you that, when we were fully convinced that the machine was a lasting success, we would give the world the benefit of our experience.

Our original outlay for machine and dress of type was $1,850. We figure that not only has the machine paid for its entire cost during the two years' time we have had it, but it has saved us money besides. In other words we have the machine paid for today and have in our treasury at least $300 more than we would have had without it.

We estimate that instead of the machine having been an expense during two years, it has been a source of profit over and above its cost.

We have had some little difficulties with the machine during the twenty-four months we have used it, but never a breakdown, and we are satisfied that 90 per cent of the difficulties we have had has been the result of our lack of knowledge of how to handle it, rather than the fault of the machine, as we are now having practically no difficulty with it in any way.

Respectfully yours,

CHAS. Y. KNIGHT, MANAGER.

Harken! All ye publishers who have been "waiting" during these two years, hoping for something cheaper than the Simplex. How much more profitable for you it would have been had you installed a Simplex then, instead of continuing to pour into pay-roll a lot of money the Simplex would have saved for you — as it has for Mr. Knight.

Stop the Leak NOW! Every month you put off the installation of the Simplex is costing you heavily.

THE UNITYPE COMPANY

200 Monroe Street, Chicago 150 Nassau Street, New York

A Question of Doubtful Expediency.

Every now and then a report goes the rounds of the large number of impressions a printer has succeeded in obtaining from one set of plates, without marring or wearing them out, upon a press possessing the old fashioned side rod impression mechanism.

This is all right so far as it goes, but if all the facts were known, and if the press was more than a year old, it unquestionably would be found that to accomplish this result the press had been subjected to unnatural strains. That the pressman had simply lowered his cylinder and jammed it down upon the bearers *so hard* that while he prevented the machine from hammering the plates he was straining the cylinder journal, the journal boxes, and every part of the impression mechanism, and grinding the surface of the rim of the cylinder.

He temporarily remedied one evil by developing another in the most vital part of the machine itself, and a more serious one.

This is doubtful expediency, and the pressman who has to run any modern press possessing the old-fashioned impression mechanism, or any modification of it, is unfortunate in his choice of evils. **Either he must favor the plates and abuse the press or he must favor the press and ruin the plates.**

An ounce of prevention is worth a pound of cure.

The **"Century"** is the *only* press possessing a plate protector. The only machine that can be operated on long runs without injury to plates or to mechanism. It is the only press possessing the **Eccentric Lift Impression Mechanism** and an **Automatic Compensator.**

THE CAMPBELL COMPANY

334 Dearborn Street, CHICAGO **5 Madison Avenue, NEW YORK**
189 Fleet Street, E. C., LONDON

The Fast-Flying

HARRIS ROTARY

Automatic Rotary Separate Sheet Press.

Some of Its Recent Performances.

We are in receipt of Records of Runs on our Automatic Rotary, printing separate sheets, as follows:

One of 54,600 impressions in 10 hrs.
One of 13,152 impressions in 2 hrs. 10 min.
One of 47,100 impressions in 9 hrs.
One of 5,400 impressions in . . . . 48 min.
One of 55,000 impressions in 10 hrs.
One of 45,000 impressions in 8 hrs. 45 min.
One of 50,000 impressions in 8 hrs.
One of 60,000 impressions in 10 hrs.

10,160 impressions in 1 hour 50 minutes, copying ink—exact register.
One of 10,000 without losing a single sheet or having a single miss of the machine.

The bad thing about these records is that, as they were made in doing actual work in the printing houses of our friends and customers, who hesitate in making public their private business, we do not feel at liberty to give names and places.

WE THEREFORE GUARANTEE, to any one interested, that we can and will on request duplicate these runs in his presence, and to his satisfaction.

Don't forget that the record as a money-maker is still held by THE LITTLE WONDER —the Card and Envelope Press

Largest form . . . 14 x 17
Largest sheet . . . 15 x 18
Guaranty, 5,000 *net* per hour.

If you don't get our Booklet, write for it.

Harris Automatic Press Co.

NILES, OHIO

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Chicago Office . . Old Colony Building, 295 Dearborn Street

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Makers of
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Steelplate,
Copperplate, and
Lithographers'

Inks

Dry Colors,
Varnishes,
Oils and Dryers.

IMPORTERS
OF LITHOGRAPHIC
STONES, SUPPLIES,
and BRONZES.

Cincinnati,
New York,
Chicago,
St. Louis,
London.

SOME PURCHASERS OF DEXTER FEEDERS AND WHAT THEY SAY

Franklin Printing Co., Philadelphia.
From the moment it was set up it has not given a particle of delay or trouble.

Rand, McNally & Co., Chicago.
Giving entire satisfaction.

R. R. Donnelley & Sons Co., Chicago.
Consider them far ahead of any other machine on the market.

Review & Herald Pub. Co., Battle Creek, Mich.
After two years of use is perfectly satisfactory. Has cost us nothing to keep it in repair.

P. F. Pettibone & Co., Chicago.
Has given entire satisfaction.

West Publishing Co., St. Paul, Minn.
Doing excellent work and has saved a considerable amount of money.

Dakota Farmer, Aberdeen, S. D.
It works like an intelligent human being, except that it never makes an error or blunder when perfectly adjusted.

Ginn & Co., Boston, Mass.
Is giving excellent satisfaction.

J. B. Savage, Cleveland, Ohio.
Are very well satisfied.

Democrat Printing Co., Madison, Wis.
Six to ten thousand sheets are fed and folded without the loss of a sheet.

Clinic Publishing Co., Chicago.
They are perfectly satisfactory.

Murdoch, Kerr & Co., Inc., Pittsburg, Pa.
Been in use on the largest size Century Press and has given very satisfactory service.

Wallace's Farmer, Des Moines, Iowa.
Saves labor of one man and should materially increase the capacity of the press.

Frank Tousey, New York.
Are in every sense a success and have my hearty indorsement.

F. M. Lupton, New York.
They work almost to perfection and greatly increase output.

E. C. DeWitt & Co., Chicago.
They do the work rapidly and perfectly and we can not see how we could get along without them.

E. A. Webb, St. Paul, Minn.
Has been a great saving of time and money and we would not do without it.

Foley & Co., Chicago
The machine is a good investment, as we find it economical by increasing our product at a saving of labor.

The Sparrell Print, Boston, Mass.
In use on a No. 5 Cottrell press. It is perfect. We shall order another at once.
(Have since ordered five more. D. F. Co.)

Preucil & Kubec, Chicago.
When needing another we bought your machine.

F. E. Bacon & Co., Boston, Mass.
Find the pressfeeder a money-saver in several ways.

Harper & Brothers, New York.
Secure an increased output at a decreased expense.

Western Methodist Book Concern, Cincinnati, O.
Have found it efficient, simple and practicable.

J. C. Winston & Co., Philadelphia.
We can recommend both folder and feeder. Give us satisfaction.

David C. Cook Pub. Co., Elgin, Ill.
Have given very satisfactory results. Our expectations have been more than realized.

Becktold Ptg. & Book Mfg. Co., St. Louis.
Have filled a long-felt want and have given the best of satisfaction.

Miller, Flaven Printing Co., St. Louis, Mo.
Are very much pleased with them and hope to add several more within a very short time.

Britton Printing Co., Cleveland, Ohio.
Is certainly a money-saver. We doubt that we could get along without it.

J. F. Tapley Co., New York.
Has greatly increased output.

J. J. Arakelyan, Boston, Mass.
It is a pleasure to watch the feeding machine doing its work in so accurate a manner.

W. B. Conkey Co., Chicago.
Is doing first-class work and we are much pleased with it.

Jenkins & McCowan, New York.
Find a product equal to more than double that of our hand-feed machines.

Poole Brothers, Chicago.
Is giving entire satisfaction, the work being much more accurate than could be done by hand feed.

Salvation Army, New York.
Happy to endorse it to the fullest extent.

Indiana Newspaper Union, Indianapolis, Ind.
Are well pleased with the feeders.

S. A. Jones, Beloit, Kan.
The machine is certainly a great success.

Publishers' Printing Co., New York.
Have given general satisfaction.

Jersey City Printing Co., Jersey City, N.J
In all respects most satisfactory.

J. C. Krehbiel & Co., Cincinnati, Ohio.
Do not know how the apparatus could be improved upon. Have just ordered another.

Atox Printing Co., South Whitley, Ind.
Enclosed find check and notes to settle for feeder. It is running fine.

Brandon Printing Co., Nashville, Tenn.
Would not do without it.

S. Rosenthal & Co., Cincinnati, Ohio.
Has fully demonstrated its value and superiority, and we find it indispensable to the up-to-date printing office.

J. C. Winship Co., Chicago
They not only greatly increase output, but do much better work than hand feeding.

J. S. Wesby & Sons, Worcester, Mass.
Has done all claimed for it on all kinds and conditions of paper without expense for parts or repairs.

Pathfinder Publishing Co., Pathfinder, D. C.
Has been doing very satisfactory work.

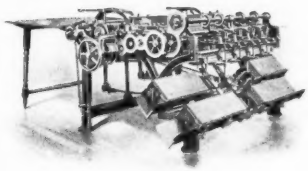
Street & Smith, New York.
From the beginning they have given entire satisfaction.

Kimball & Storer Co., Minneapolis, Minn.
It enables us to increase our production from one-third to one-half of what it was when feeding by hand.

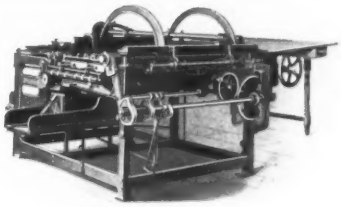
J. W. Warr, Moline, Ill.
Wonder how on earth we managed to get along without it.

Dexter Folders and Feeders

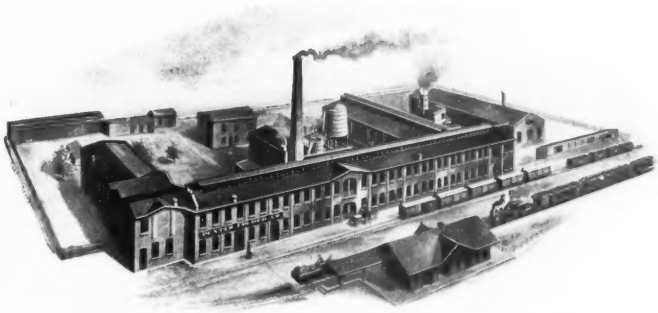
FOR ALL CLASSES OF WORK



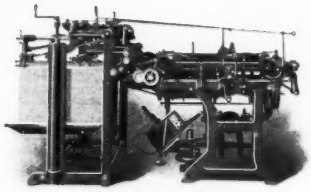
Dexter Quadruple Folder.



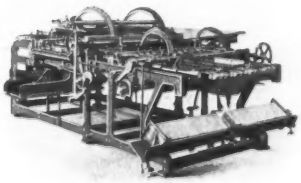
Dexter Special Combination Folder.



The Largest Paper Folding and Feeding Machine Factory in the World.



Dexter Jobbing Folder and Feeder.



Dexter Special Periodical Folder.

We manufacture the largest variety of Folding and Feeding Machinery and guarantee satisfaction.

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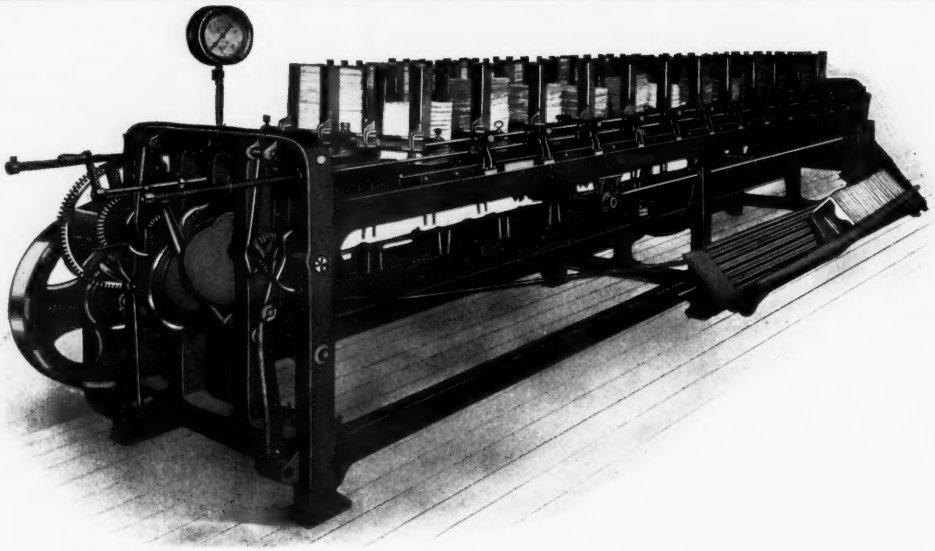
"SEVERE BUT SATISFACTORY"

That was the character of the test given to our AUTOMATIC SIGNATURE GATHERING MACHINE in a London bookbinding establishment, and early in April we received the following cable despatch from our European Agent:

"London April 4, 1901.

Tests were severe but satisfactory. Machine accepted; check follows. Shumaker."



The Smyth Automatic Signature Gathering Machine

ITS THREE CARDINAL POINTS:

Speed & Accuracy & Compactness

Two operators are necessary: one to keep the signature boxes supplied, and another to take charge of the machine and remove the gathered books from the receiving trough. It will gather at the same time—

Two books of 12 or less signatures each,
Three books of 8 or less signatures each, or
Six books of 4 signatures each.

The machine has a capacity per day of over 15,000 complete books of from 13 to 24 signatures each. It is equally desirable for publishers of small pamphlets, catalogues, almanacs or similar work, its capacity for a four-signature pamphlet, for instance, being from 90,000 to 120,000 per day.

It stands four feet high and occupies 5 x 15 feet of floor space.

F. W. SHUMAKER, European Agent,
88 Chancery Lane,
LONDON, W. C., ENGLAND.

Automatic Machinery Co.
277 Dearborn Street, CHICAGO, U. S. A.

JONES & HYDE

PRINTED ON
"PURE WHITE COATED BOOK."
DILL & COLLINS,
MAKERS OF
HIGH-GRADE PAPERS,
PHILADELPHIA.

The

Gibson Art Company

Fine Advertising Calendars

The subject on other side is one of our many reproductions, all of which are reproduced from original paintings

NO PRINTER should neglect sending for our samples at once, before placing orders elsewhere, and obtain the best three-color reproductions published. DO NOT WAIT, as the best orders are placed early.

Our full line of samples, which are now ready, sent express prepaid on receipt of $2.00, same to be rebated when orders for a reasonable amount are received. Price list mailed on application.

The Gibson Art Company
Cincinnati, Ohio

Photo-Chromotype Engraving Co.

To the
Progressive Printer

UPON the front page we show a sample of our work in the calendar line which speaks for itself.

The background is a half-tone from clay model; the picture is a three-color reproduction from an oil painting.

If you are interested in calendar manufacture let us offer you our suggestions.

We are specialists in the making of half-tones, line engravings, book dies, embossing dies and three-color process plates, and solicit orders from "particular" people who want "particular" work.

We reproduce works of art and merchandise and guarantee a true reproduction of the original subject.

We have a line of three-color stock subjects for blotters and advertising cards, and will mail proofs to prospective customers.

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Philadelphia

Booklets
Folders
Circulars
Mail Cards
Follow-up
Letters

The Pearl Press

★★★★ Producers of ★★★★
Good Advertising Matter
Grand Island, Nebraska

Written
Printed
Illustrated
Mailed
Ads and
Cuts
Furnished
Advertisers

April 28. 1901.

The Western Printer,
San Francisco.
Cal.

Gentlemen:-
It gives us much pleasure to testify in behalf of your most excellent magazine. We consider the April issue the equal of any Publication ever printed in the United States, from every point of view, and that is saying much. Wishing you unbounded success, We remain

Yours truly,
The Pearl Press.

Send for a sample copy It is free to you

The Western Printer

is not a little skinny sectional journal, but a great big magazine with *one hundred pages,* the size of these big pages you are reading now. It comes out quarterly, and its articles and departments *interest every printer everywhere.* The April issue made a big hit as the above letter shows. You think that at fifty cents a year it can't be good, and big, and interesting; but it is good, and big, and interesting, and if you will let us send you the April copy free we *can* convince you. Watch for our July issue. George H. Benedict writes in it.

The Stanley-Taylor Company, *Publishers*

424 Sansome Street, San Francisco

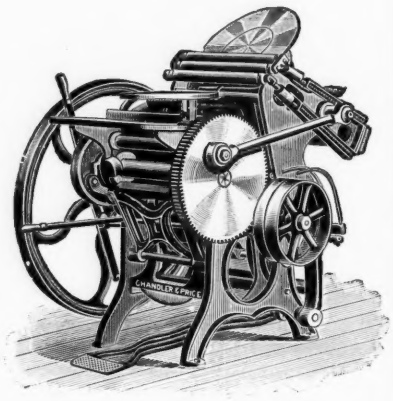
Eastern Office: 55 Market Street, Chicago, Ill. Trade supplied by San Francisco News Company.

We received Grand Prix on Presses and Paper Cutters at the Paris Exposition

SOME THINGS EXTRA

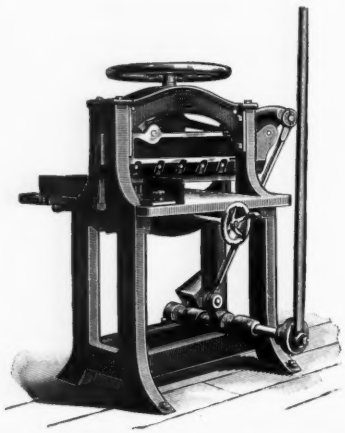
GO WITH EVERY

Chandler & Price Jobber



Extra Fine Finish.
Extra Roller Travel (bottom roller passes disk center).
Extra Large Ink Plate.
Extra Distribution.
Extra Weight (larger sizes 300 to 500 lbs. heavier than other presses of similar type).
Extra Firm Impression (solid platen and bed, convex construction).
Extra Long Life (for press, type and pressman).
Extra Production (quantity and quality).

No Extra Charge



Three Sizes...23 in., 26 in., 30 in.

SOME THINGS EXTRA

GO WITH EVERY

Chandler & Price Paper Cutter

Extra Fine Finish.
Extra Easy Leverage.
Extra Large Table Surface.
Extra Wide Throat.
Extra Deep Knife-Bar Bearings.
Extra Heavy Knife Bar.
Extra Easy Clamp (large wheel).
Extra Heavy Legs, Bed and Yoke (no springing).

CHANDLER & PRICE COMPANY

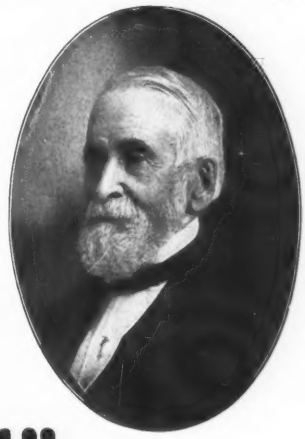
CLEVELAND, OHIO, U. S. A.

Manufacturers of HIGH-GRADE PRINTING MACHINERY

"Micro-Ground." "Micro-Ground." "Micro-Ground." "Micro-Ground."

ESTABLISHED 1830.

"Well clamped" may be "Half cut."



LORING COES

But you can do the other half best with a

"Micro=Ground"

Paper Knife

Let us tell you why?

Special Goods for Special Work.

MENTION THIS and receive Souvenir, with reasons. No mention, no Souvenir.

LORING COES & CO., Inc.

WORCESTER, MASS., U. S. A.

"Micro-Ground." "Micro-Ground." "Micro-Ground." "Micro-Ground."

EARHART'S New Work— "THE HARMONIZER"

IT is 5 x 7½ inches in size, containing 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. The demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

FOR SALE BY

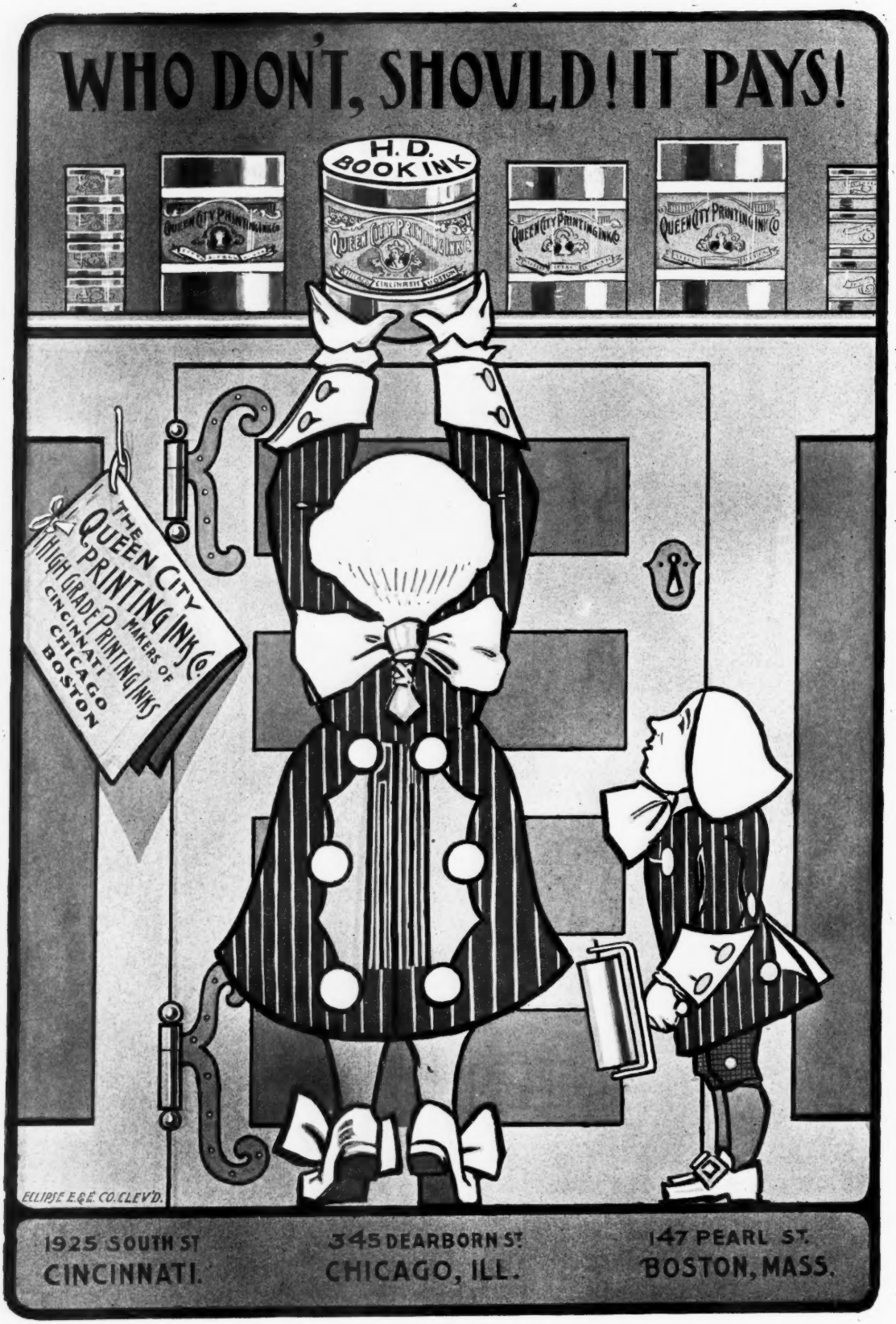
The Inland Printer Co.

212-214 Monroe Street, Chicago,

OR

116 Nassau Street, New York.

PRICE, $3.50 PER COPY, EXPRESS PAID.


WHO DON'T, SHOULD! IT PAYS!
H.D. BOOK INK
QUEEN CITY PRINTING INK CO.
THE QUEEN CITY PRINTING INK CO.
MAKERS OF HIGH GRADE PRINTING INKS
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A BUNCH of COVERS etc.

EXECUTED BY US.

UP TO DATE ILLUSTRATIONS & DESIGNS

PRINTING PLATES OF ALL KINDS

GLAD TO SEND SAMPLES AND PRICES TO RESPONSIBLE PEOPLE. WRITE ON YOUR LETTERHEAD

ILLINOIS ENGRAVING CO.

356 DEARBORN ST. CHICAGO

PHONES HARRISON 499 & 2121

THIS LEVER is the only appliance used to control the operation of the press by The C & C System

The "C & C Series-parallel" System of Control for Electric Motors

Has proven to be, after over a year's actual and uninterrupted use in many pressrooms,

The Most Perfect System

ever invented for the proper operation of

LARGE PRINTING PRESSES

Automatic — *Simple* — *Economical* — *Reliable*

Be convinced by sending for and studying our descriptive Bulletin I. P. 138.

THE C & C ELECTRIC COMPANY

Central Building, Liberty Street, New York

OUR PRINTED SAMPLES

ARE OF GREAT VALUE TO EVERY PRINTER. THEY HELP HIM TO SECURE AND KEEP BUSINESS

We place them free of cost in the hands of every good printer in our territory. No order is too small or too large for us. We do not sell to parties without good commercial standing or who can not furnish satisfactory references. Send us your references and secure our Price List and Samples.

The PAPER MILLS' COMPANY

WHOLESALE DEALERS, SELLING AGENTS, PAPER SPECIALISTS

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Crane's Ladies' Stationery

SOLD BY ALL STATIONERS AND BOOKSELLERS

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other Specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's" containing our goods.

THESE goods are the best for all dealers. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. They are suited to the tastes of the most select trade. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing ¼ ream of Note Paper each, and in separate boxes ⅛ thousand Envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing ¼ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

All this Stationery can be relied on as represented.

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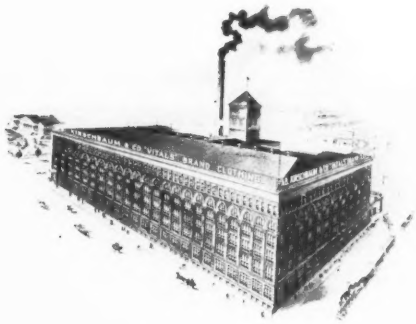
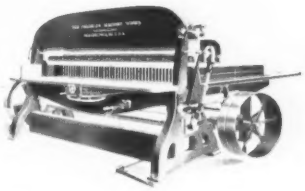
Z. & W. M. CRANE

DALTON, MASS.

We Combine Art and Mechanical Skill
That's our Strongpoint
ELECTRO-TINT ENGRAVING CO.
Illustrators of Catalogues and Advertising Matter in General
THREE COLOR PROCESS EXPERTS
1227-29 RACE STREET
Philadelphia



THE STURDY LINE
J·F·STURDY'S·SONS
7 MAIDEN LANE NEW YORK CITY



S·KIND & SON
Jewelers and Silversmiths
928 Chestnut St.
PHILADELPHIA, PA.
CATALOGUE
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1901

ELECTRO-TINT ENGRAVING CO.
THREE COLOR PROCESS
HALF-TONES
ZINC ETCHING
EMBOSSING PLATES
Cuts for Trade Catalogs
WRITE FOR ESTIMATES
DESIGNING
ILLUSTRATING
ENGRAVING
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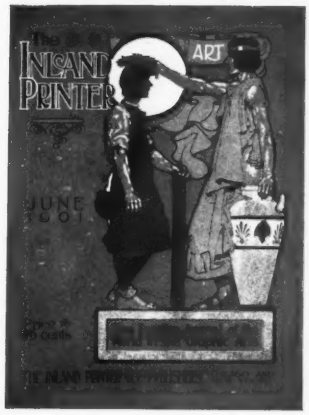
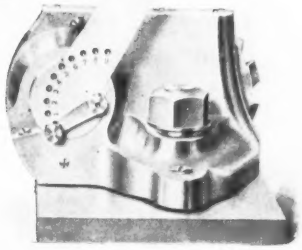
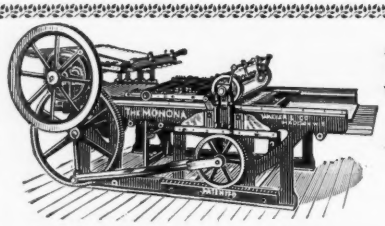

The Inland Printer
ART
JUNE 1901





It BEATS 'em ALL

$5.00 CASH. Name THE INLAND PRINTER when you write, and if you buy a press of us, we give you $5.00 in cash, to trace the ad. in this journal.

THE MONONA LEVERLESS
Is a RECORD BREAKER

One Chicago house orders three in ten days. One St. Louis house orders three in seven days and follows with two more in two days.

SO THEY GO! The BEST houses SELL 'em and the BEST printers BUY 'em. Its "YOUR turn" NEXT.

Send for Circulars and Prices.

W. G. WALKER & CO., Madison, Wis., U. S. A.

Mortised Electrotype Duplicates of the Plate for Sale.

Henry Lindenmeyr & Sons

OUR STOCK OF
SUPERCALENDERED
AND
MACHINE-FINISHED BOOK PAPERS
IS UNEXCELLED.

WE MAKE PROMPT SHIPMENTS

Paper Warehouses

32, 34 and 36 Bleecker Street
20 Beekman Street
New York

PAT. MARCH 27, 1900.

PATENT PROTECTED, BY THE PATENT TITLE AND GUARANTEE CO. NEW YORK.

APEX TYPOGRAPHIC NUMBERING MACHINE

Size 1⅛ x ⅞ inch. Type High. Made entirely from Steel and fully automatic

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, but only recently entered the Typographic Field, and having a thorough knowledge of the other machines of this kind, have produced the APEX as the highest point in the art of making this class of goods, and feel sure that the APEX itself, in the hands of any user, will prove the success of the effort.

REFERENCES AND PRICES ON APPLICATION.

NEW YORK STENCIL WORKS, 100 Nassau Street, NEW YORK CITY.

QUALITY

SUPERIOR COPPER-MIXED TYPE

We have been manufacturing Superior Copper-Mixed Type for more than thirty years. Every type we ever made was as perfect in material, in finish, in accuracy, in size, in cut of face, and in every other particular, as we could make it. Every type we ever will make will be as nearly perfect as we can make it. We are experts in the manufacture of type, and *know* when it is perfectly made.

Perfect type, made of the lightest, toughest, hardest, most durable type-metal ever produced, is what printers who buy Superior Copper-Mixed Type receive.

We now have over 1000 different faces cast on Uniform Line; they are sold at no advance in price.

BARNHART BROS. & SPINDLER,

Type-Founders and Electrotypers

183 to 187 Monroe Street, Chicago, Ill.

Superior Copper-Mixed Type is for sale by—St. Louis Printers Supply Co., St. Louis, Mo.; Great Western Type Foundry, Kansas City, Mo.; Minnesota Type Foundry Co., St. Paul, Minn.; Southern printers Supply Co., Washington, D. C.; Great Western Type Foundry, Omaha, Neb.; Nicklin's Southwest Printers Supply, Los Angeles, Cal.; Pacific Printers Supply House, Seattle, Wash.; F. Wesel Manufacturing Co., New York, N. Y.; R. W. Hartnett & Bros., Philadelphia, Pa.; Miller & Richard, Toronto, Ontario; E. C. Palmer & Co., New Orleans, La., and by dealers throughout the world.

QUALITY

BODY IN PARAGON AND PARAGON ITALIC; DISPLAY IN OUR PLYMOUTHS.

The Best of Two-Revolution Printing Presses
We mean that there are no other its equal

THE OPTIMUS

The Optimus is used by Harper & Bros., New York, because a test demonstrated that on long runs on delicate half-tones their plates showed less wear than when run on other machines.

Others, on similar forms, have saved the expense of an extra set of plates, and the only set used still remained good after very long runs.

There is no other proof so convincing of correct bed and cylinder movement, and this means correct mechanical construction and design.

THE OPTIMUS

Babcock Printing Press Mfg. Co.,
NEW LONDON, CONN.
New York Office, 38 Park Row.

Barnhart Brothers & Spindler,
GENERAL WESTERN AGENTS
183 to 187 Monroe Street, Chicago, Ill.

For sale by Great Western Type Foundry, Kansas City, Mo.; St. Louis Printers Supply Co., St. Louis, Mo.; Great Western Type Foundry, Omaha, Neb.; Minnesota Type Foundry Co., St. Paul, Minn.; Southern Printers Supply Co., Washington, D. C. John Haddon & Co., London, England, Agents.

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Designers of Effective Advertising
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Makers of Perfect Printing Plates
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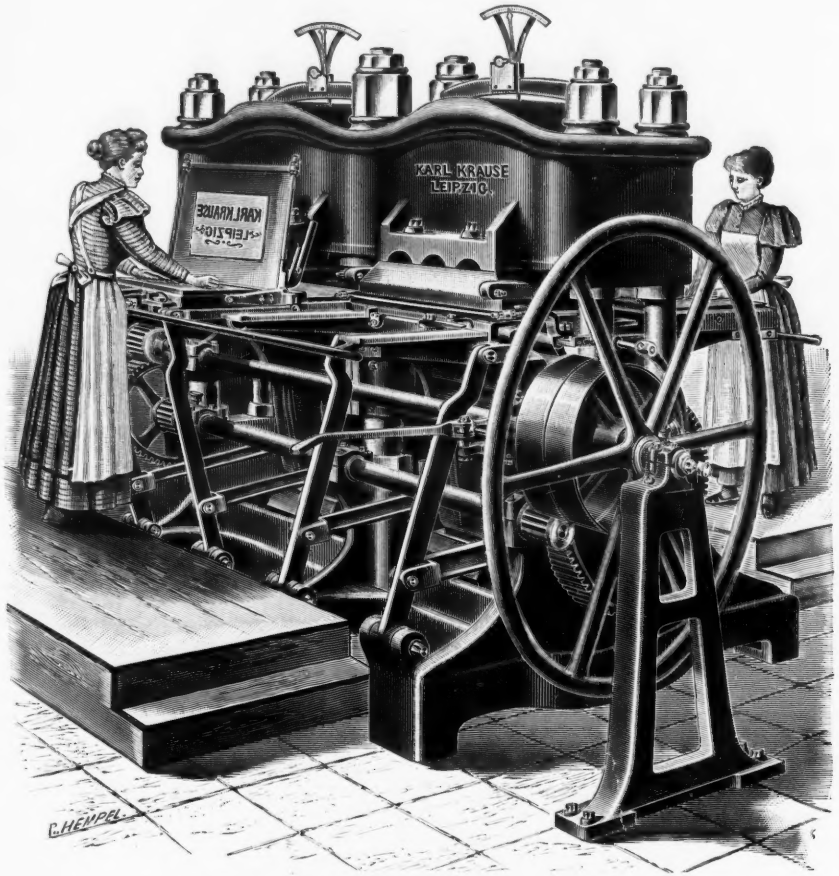
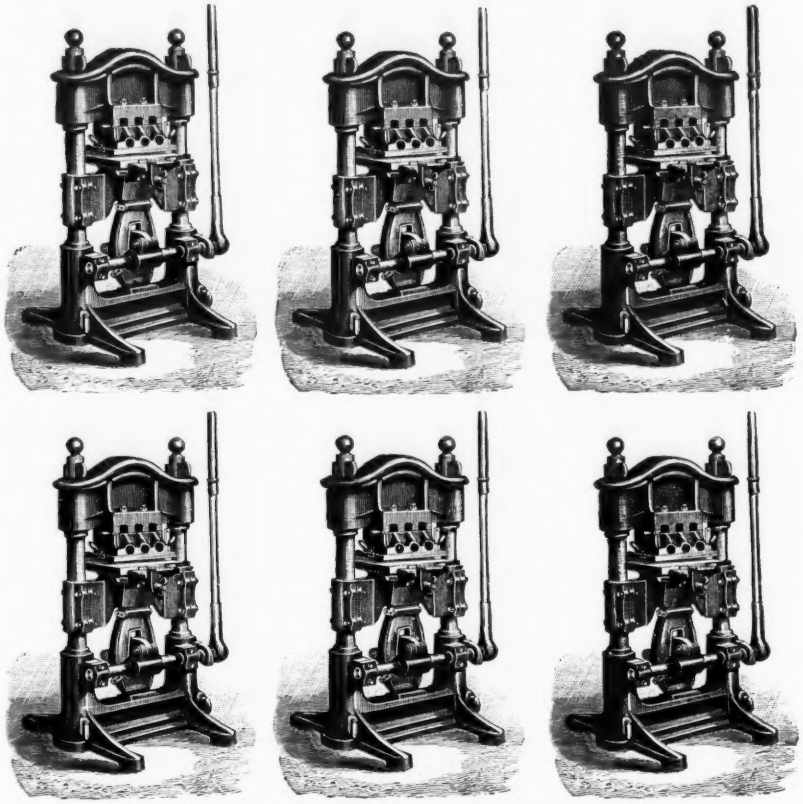


Krause "Non Plus Ultra" Power Embossing Press.



Six Krause Two-Rod Lever Embossing Presses.

One "NON PLUS ULTRA" EMBOSSING PRESS will do the work of from *Six* to *Nine* TWO-ROD EMBOSSING PRESSES.

Our "NON PLUS ULTRA" Patented Power Embossing Presses

Require only two operators for the four tables. It will pay for itself in one year. Write for particulars.

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KARL KRAUSE,
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ARE THE

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ADOPTED
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PRINTERS
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THE STANDARD PRINTING INK CO.

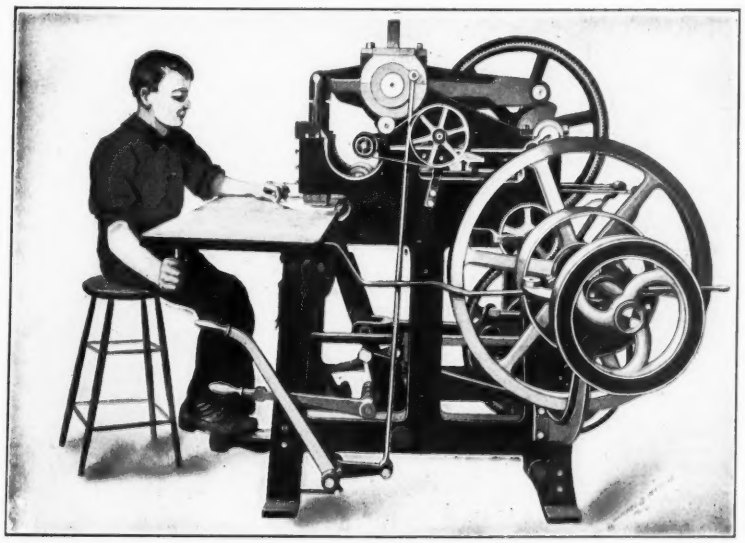
Sole Manufacturers of **CROW BLACK** And other High-grade Black and Colored Printing Inks

CHICAGO BRANCH
69-71 Plymouth Place

CINCINNATI, OHIO

THE "VICTOR" STEEL DIE POWER EMBOSSING AND PRINTING PRESS

THE ONLY ENTIRELY SATISFACTORY PRESS OF ITS KIND IN THE MARKET TODAY



THE VICTOR.

Size of Die, 3 x 5 inches.
Weight, 2,500 pounds.
Over all dimensions, 3 ft. 11 in. x 5 ft.

WE take pleasure in introducing this machine to the trade through the medium of THE INLAND PRINTER. The "Victor" is eminently worthy of the careful consideration of engravers, stampers and the job trade generally who cater to the elite trade with the production of high-grade work. It has all the advantages of the hand-power machines with the speed of job machines.

WRITE FOR SAMPLES AND FULL INFORMATION.

The Fullard Manufacturing Co., Inc.
624 and 626 Filbert Street, PHILADELPHIA, PA.

Embossed Letter-Heads, Envelopes, Cards, etc.

from Steel Dies.

We have just completed a SAMPLE BOOK of the above or of commercial embossing FOR THE TRADE, embracing over fifty samples; also illustrating fifty different grades of Bond and Linen Papers.

WRITE FOR PARTICULARS.

HEADQUARTERS FOR { ENGRAVED INVITATIONS AND CARDS, EMBOSSED STATIONERY, ALL KINDS, At prices consistent with superior workmanship.

WM. FREUND & SONS, 174-176 STATE STREET, CHICAGO.

PIONEER OF

Gauge Pins

TO THE WORLD!

BEST, FIRST AND LATEST.

Feed Guides
Gripper Fingers
Attachments

FOR THE JOB PRESS.

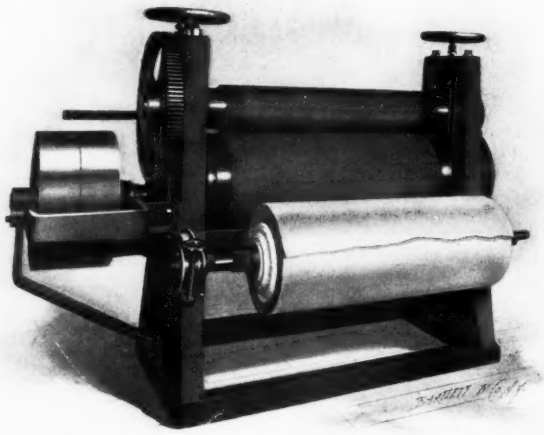
Ask your dealer for them or send to

EDWARD L. MEGILL, Inventor, Patentee, Manufacturer. No. 60 Duane St., NEW YORK

Roller Embossing Machines

FOR SHEETS OR FROM ROLLS

FOR THE SMALLEST PRINTER AND THE LARGEST PAPER MILL



Sizes from 12 inches to 42 inches wide.

EMMERICH & VONDERLEHR

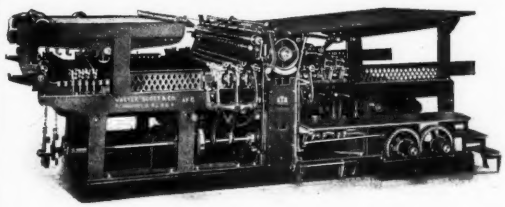
Bronzing Machine Builders

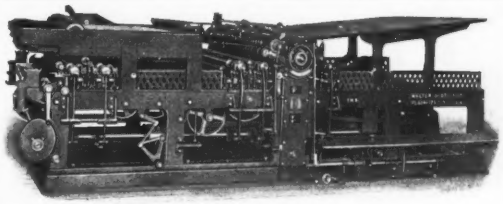
Sizes from 14 x 25 to 64 x 64

191 and 193 Worth Street
NEW YORK

THE NEW SCOTT

Stop-Cylinder Lithographic and Printing Presses are the Fastest in the World





Speed of Machine. The speed of this machine is greater than any other stop-cylinder or aluminum press of the same size. It will run at a speed of 1500 per hour, carrying a stone or aluminum plate 42 x 62.

The Daily Output on this machine is greater than on the rotary aluminum.

Height of Machine is only five feet six inches from the floor to top of feedboard.

The Sheets are Delivered in front with PRINTED SIDE UP, in view of the pressman, while regulating the color. There is no delivery cylinder, fly or cords to smut the sheets.

The Impression Cylinder is of small diameter, giving sharp impression. It is turned and ground to a true, smooth surface. It is started and stopped by large cams, and is geared to the bed at both ends while in motion. The impression can be tripped by the feeder.

The Full Stone passes under six inking rollers and three dampening rollers twice.

The Dampening Devices are much improved. The fountain, distributing rollers and cloth-covered roller stocks are electro-plated to prevent rust.

Perfect Register is Assured. The sheet is fed to the guides while the cylinder is at rest. The grippers seize the sheet, the cylinder starts, makes one revolution to print, another to deliver the sheet in front.

The Cylinder is at Rest during the whole time the bed is making its return stroke, thus giving the feeder the same time to feed as when the sheets are delivered behind, by cylinder and fly.

In designing this machine we had in mind the need of printers for a press that would run as fast as a two-revolution and register as only a stop-cylinder can.

Perfect Register is Assured, the feedboard being stationary, and the sheets being fed to the guides while the cylinder is at rest during the whole time the bed is making its return stroke, thus giving the feeder the same time to feed as when the sheets are delivered behind by cylinder and fly.

The Sheets are Delivered in front, printed side up, in view of the pressman, while regulating the ink fountain. There is no delivery cylinder, fly-sticks or tapes in contact with the printed side of the sheet.

The Ink is Distributed by steel and composition covered rollers, and transferred to the ink table by three rollers, and in turn to the six form rollers. All composition inking rollers, except the ductor, are interchangeable; when the form rollers are worn they may be used for distribution.

When Cleaning the ink table and distributing rollers, the delivery board can be slid towards the impression cylinder. Distributing rollers can be taken out over the fountain without moving the delivery board.

The Impression Cylinder is turned and ground to a true, smooth surface. It is started and stopped by large cams, and is geared to the bed at both ends while in motion. The impression can be tripped by the feeder.

There are many other features which help to make these machines the best in the world for colorwork and other printing where absolute register and speed is required.
Send to nearest office for descriptive circular and further information about these wonderful machines.

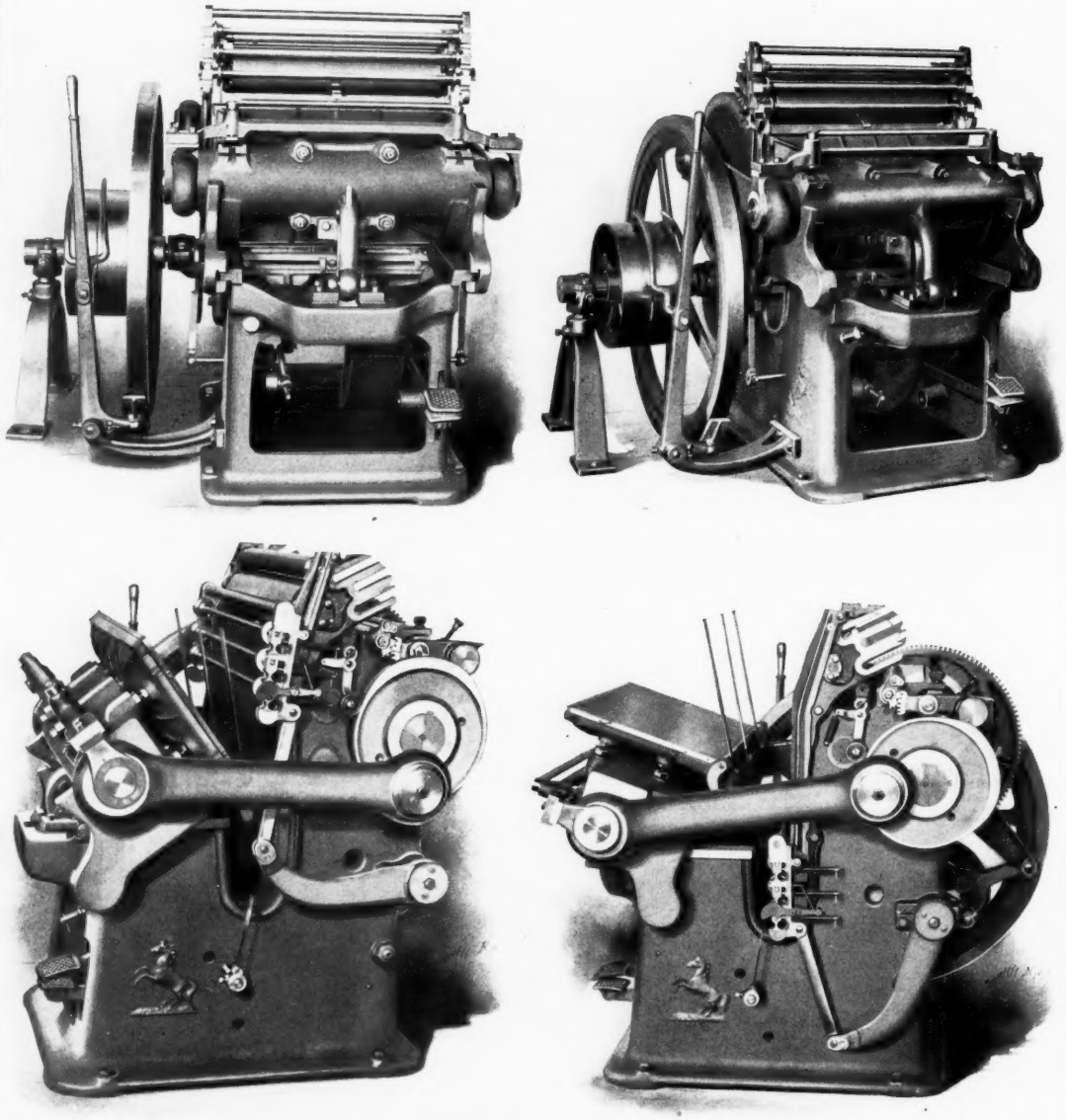
We manufacture One and Two Color Lithographic, Rotary, Aluminum, Drum-Cylinder, Two-Revolution, Stop-Cylinder, Flat-bed Perfecting, All-Size Rotary Web, Rotary Color Presses and one, two, three or four tiered Newspaper Machines.

NEW YORK OFFICE, TIMES BUILDING
CHICAGO OFFICE, MONADNOCK BLOCK
ST. LOUIS OFFICE, SECURITY BUILDING
BOSTON OFFICE, WINTHROP BUILDING
CINCINNATI OFFICE, NEAVE BUILDING

CABLE ADDRESS, WALTSCOTT, NEW YORK

Walter Scott & Co.

PLAINFIELD, NEW JERSEY, U. S. A.



OUR NEW STYLES FIVE AND SIX

"COLT'S ARMORY" PLATEN PRINTING PRESSES

Illustrated from four points of view.

Exceedingly powerful, rigid, accurate, durable, rapid and effective. Contain several important improvements, such as double form-inking devices, etc. The highest grade material and construction.

Also distinct designs of platen presses for paper-box cutting and scoring, stamping and embossing.

Full particulars will be furnished upon application. Address

JOHN THOMSON PRESS COMPANY

MAIN OFFICE — 253 Broadway, NEW YORK WESTERN OFFICE — 936 Monadnock Block, CHICAGO

Factory — Colt's Armory, Hartford
Principal European Office — 57 Shoe Lane, London

We have a full line of presses, of our latest design, in operation at the Pan-American Exposition. Will be pleased to have you call and examine same. We are located on the Eastern Aisle in the Workshop of the Graphic Arts Building.

PRINTERS AND PUBLISHERS

ARE CORDIALLY INVITED TO VISIT THE EXHIBIT OF THE

ELECTRIC CITY ENGRAVING CO.

IN THE WORK SHOP OF THE

GRAPHIC ARTS

AT THE

PAN-AMERICAN EXPOSITION BUFFALO, N.Y.

FROM MAY 1ST. TO NOV. 1ST. 1901.

THIS EXHIBIT WILL BE FROM THE VIEW OF THE PUBLISHER & PRINTER ONE OF THE MOST INTERESTING ON THE GROUNDS AS THE

COMPLETE PROCESS OF PRODUCING

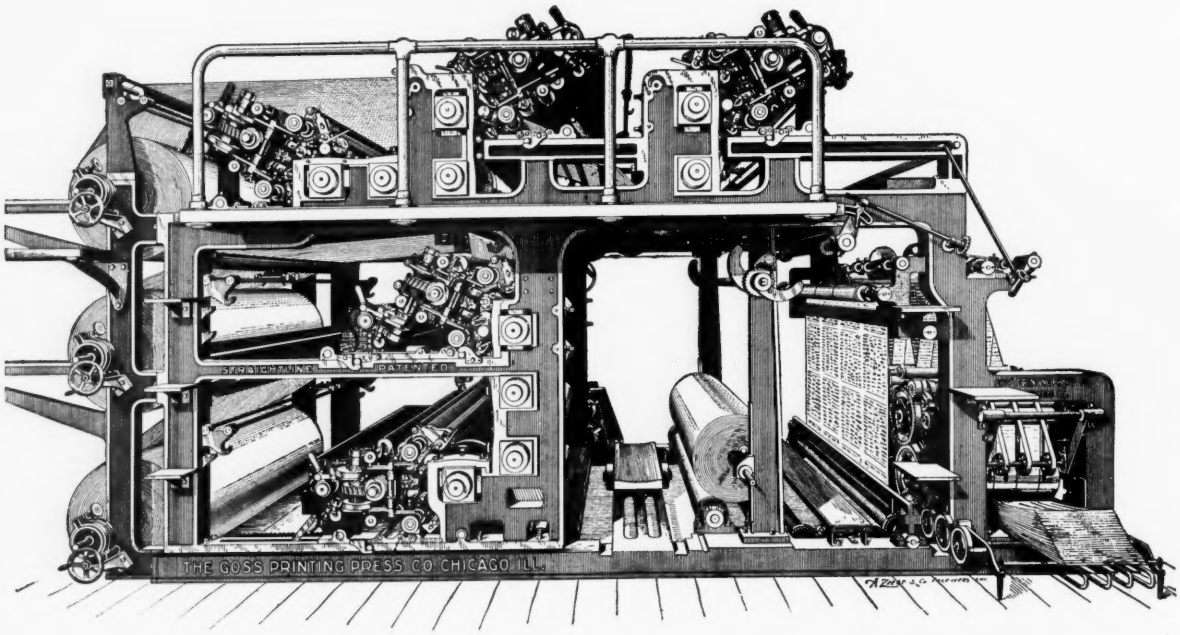
HALF TONE PLATES

WILL BE SHOWN FROM THE MAKING OF THE NEGATIVE TO THE FINISHED PROOF

ELECTRIC CITY ENGRAVING CO. 507-509-511-513 WASHINGTON ST. BUFFALO, N.Y.

THE GOSS

PATENTED SPECIAL STRAIGHTLINE HALF-TONE and COLOR PRESS



The fifth section of the New York Herald (Sunday issue) is always printed on this style of press of our make. This press is designed to print half-tone work on all pages, has offset roll, shifting inking apparatus, also oil offset; cylinders are run on bearers, to do extra fine work.

It is built with one, two or three extra colors in addition to the black, as may be ordered. It will print from four to thirty-two pages, according to size, at a speed of from 5,000 to 20,000 per hour.

PATENTED AND BUILT BY

THE GOSS PRINTING PRESS CO.

16th Street and Ashland Avenue, CHICAGO, ILL.

NEW YORK OFFICE, 312 Temple Court. LONDON OFFICE, 90-93 Fleet Street, E. C.

PRINTED ON A
"MIEHLE" TWO-REVOLUTION PRESS.
POLYCHROME PAPER MADE BY
LOUIS DEJONGE & CO., NEW YORK CITY.

PRINTED WITH
CHROME YELLOW, LIGHT, NO. 6516.
MEPHISTO RED, DEEP, NO. 7836.
KAISER BLUE, NO. 7931.
SPECIAL HALF-TONE BLACK, NO. 8617.

THE JAENECKE
PRINTING INK CO.
PRINTING AND LITHOGRAPHIC INKS
DRY COLORS VARNISHES BRONZE POWDERS
NEWARK N. J.
NEW YORK
CHICAGO

TINT NO. 8580

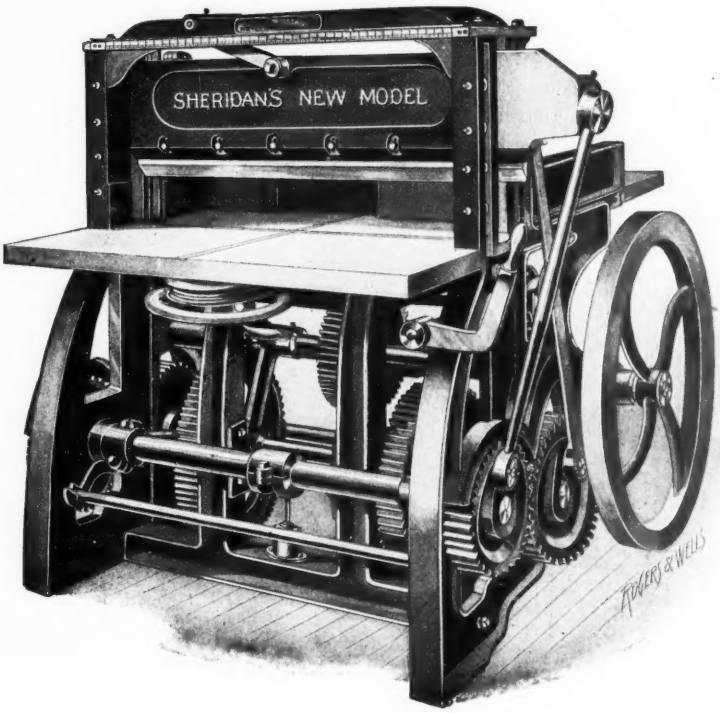
Sheridan's New Model

THE ACME OF PERFECTION IN PAPER CUTTERS

AUTOMATIC CLAMP, with great clamping power, and special FALSE BOTTOM brought down by the foot.

FALSE BOTTOM shows where knife will strike paper. Gives quick adjustment for line or label cutting. No shifting of piles.

INDICATOR at top of machine---a new device. Shows position of back gauge. Mathematically correct.



Noiseless
—
Rigid
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Even Cut
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Power
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Speed
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Accuracy

BUILT IN ALL SIZES
36 to 70 INCHES

KNIFE STOCK AND CLAMP drawn down from both ends. RESULT---Uniformly even cut.

SMOOTH, ROTARY MOTION gives the highest speed without jar, and is absolutely noiseless.

HEAVY AND ACCURATE WORK is its forte. Will respond to the most exacting demands.

THE QUICK RETURN OF KNIFE is a great feature.

ASK FOR PRICES AND TERMS

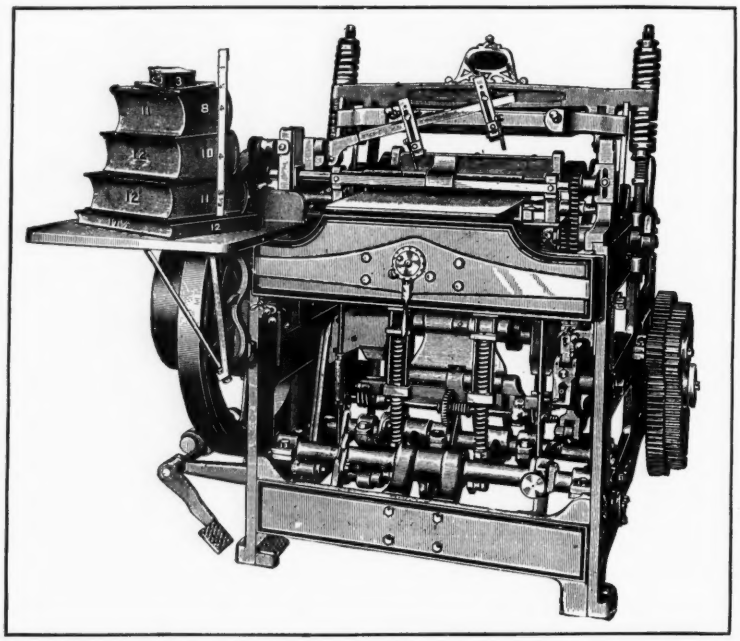
T. W. & C. B. SHERIDAN

Paper Cutters and Bookbinders' Machinery

NEW YORK :::::: CHICAGO :::::: LONDON

"The Crawley Rounder and Backer is the greatest money saver in the bindery." : :

THE CRAWLEY
Rounding and Backing Machine

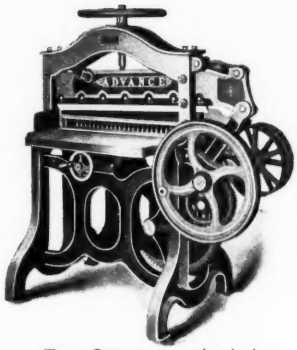


E. CRAWLEY, SR., & COMPANY

NEWPORT, KENTUCKY, UNITED STATES AMERICA

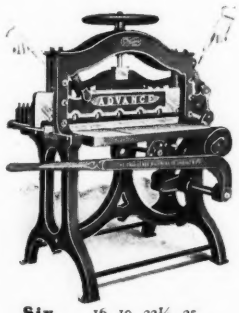
"We have machines at hard work for more than three years without repairs." : : : :

A Modern Cutter at a Moderate Price



Two Sizes: 30 and 33 inch.

The ADVANCE is it. Has many improvements which fit it for the New Century. It enables the printer to cut his way to success. It is built right. Steel shafts, driving gears and clutches. Gibs and set-screws for taking up wear make the ADVANCE Power Paper Cutter practically indestructible. : : : : : :



Six Sizes: 16, 19, 22½, 25, 30 and 33 inch.

The EASY CUTTER at The EASY PRICE

If it's a hand power you need there is the ADVANCE Lever Cutter; thousands of them in use, giving unbounded satisfaction. "Easy on your purse, easy on your back." Built of finest materials throughout, has interlocking gauge and clamp and other improvements you should know about. : : : : : : : : : : : : *Send for descriptive circulars.*

SOLD BY DEALERS EVERYWHERE. **Manufactured by THE CHALLENGE-MACHINERY CO., 2553 Leo Street, CHICAGO.**

The most important thing in type is a

BEAUTIFUL FACE

Inland designs surpass all others in this respect, and are the models which imitators try to approach.

Another requisite is

A GOOD FIGURE

All Inland figures are not only uniform in width, but are also multiples of one-point or one-half-point. This is of the utmost importance in tabular work.

Type to secure good results, must be absolutely of

CORRECT HIGHT

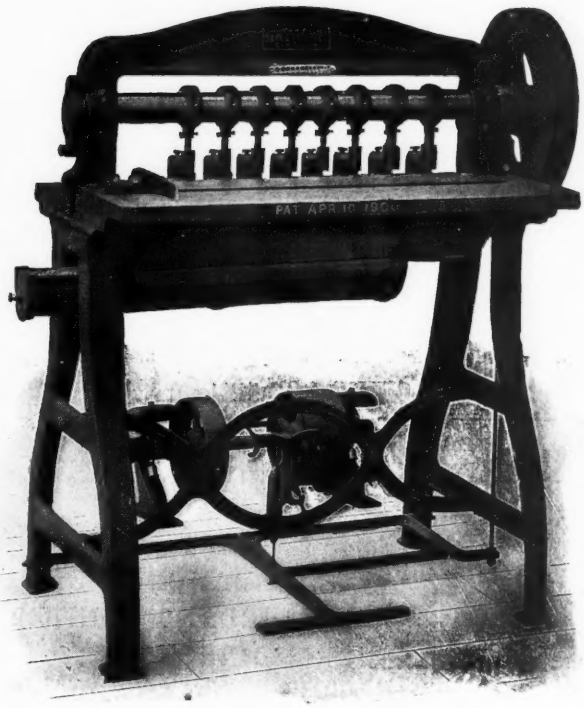
All Inland type is exactly .918 inches high, saving greatly in make-ready.
If you want these qualities in your material you **MUST** buy the type made by

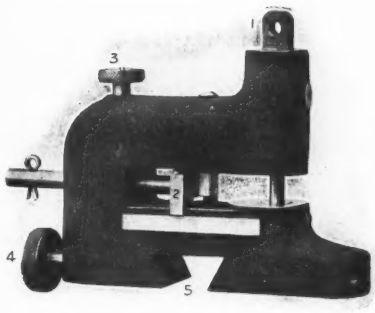
INLAND TYPE FOUNDRY
SAINT LOUIS - - CHICAGO

Infringement Proceedings

will soon begin in the United States Court to defend our patent rights in the manufacture and sale of

TATUM PAPER PUNCHES





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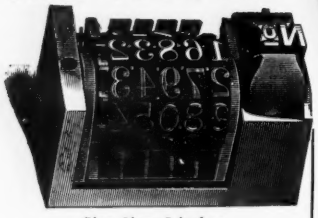

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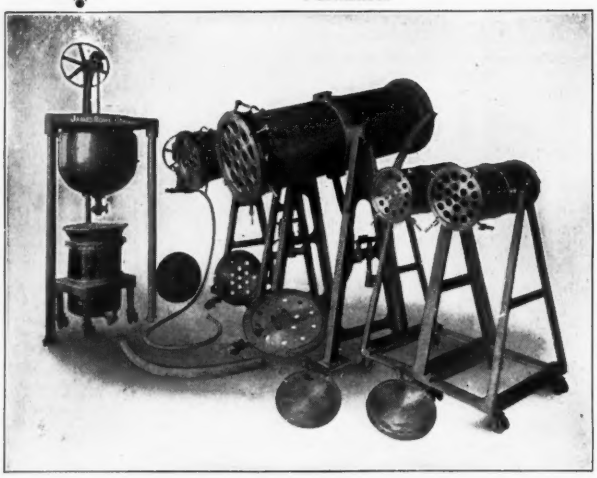

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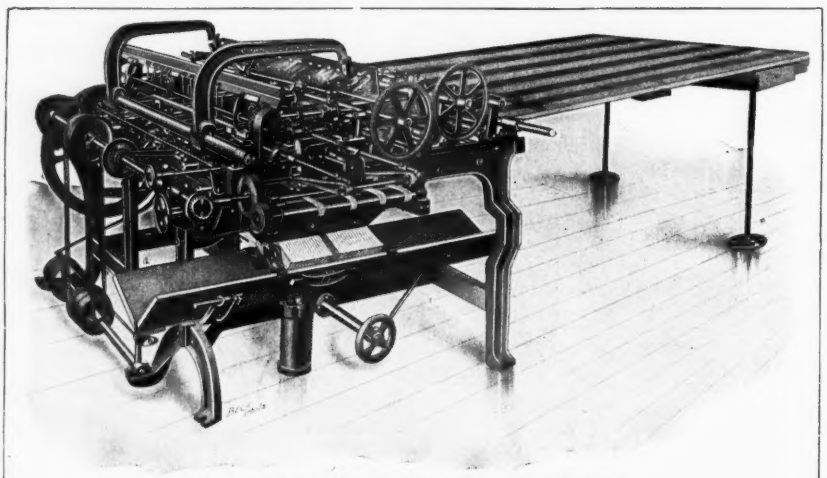

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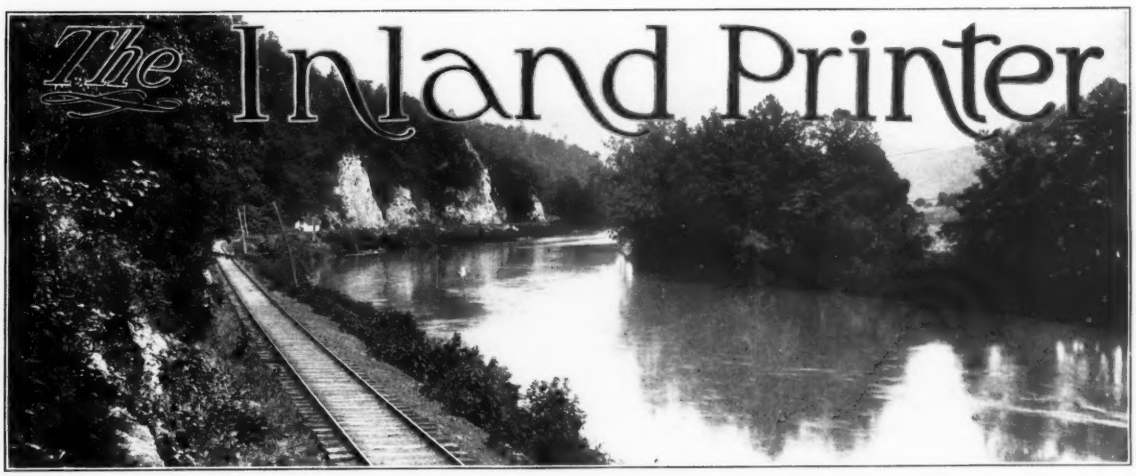
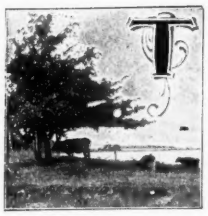


THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXVII. No. 3. CHICAGO, JUNE, 1901. TERMS { $2.50 per year, in advance. Foreign, $1.20 per year extra

THE "BOOKS AND BOOKMAKING" EXHIBITION OF THE NATIONAL ARTS CLUB.

BY CHARLES DEXTER ALLEN.



THE exhibition just concluded at the galleries of the Arts Club, 37 West Thirty-fourth street, New York, was one of more than usual excellence and interest. Its purpose was to illustrate the development of the arts of printing and bookmaking. This rather ambitious plan was very successfully carried out under the supervision of the Library Committee of the club, who were fortunate in having such collectors as Mr. Avery and Mr. De Vinne among their number. The value of the material on view was estimated at $25,000.

The very beginnings of the "art preservative of arts" was illustrated by the baked clay tablet from Babylonia dating about 2500 B. C., and by the tiny clay envelopes and letters from the same country. Accompanying these fragments of primitive correspondence were the cylinder, with the owner's private design cut upon it, which was used as a seal, a scholar's earthenware lamp of early date, and the clumsy writing apparatus of the Copts. Over the case which contained these relics was hung a long strip of papyrus. Succeeding these very neatly, even elegantly inscribed crude efforts of the first civilizations were the manuscripts of the later centuries. The earliest of these was Syrian of the eleventh century, containing the four gospels. A twelfth-century Chaldean transcription of the Psalms, done on vellum, and an Ethiopian (Coptic) scroll of the fourteenth century, offered opportunity for useful comparison. The four books of Moses were on a very old and dark-colored scroll which showed signs of hard use, and was much larger than the others; the book of Esther, on a very small roll and ornamented with red ink, dated from the fifteenth century. These two last were Hebrew manuscripts. The bright and beautifully ornamented manuscripts of Arabia and Persia offered a pleasing and striking contrast to the dingy material and monotonous lack of color in the older examples. The most charming of these was a Koran of the fourteenth century, large and well preserved and open to pages overlaid with gold embellished with tracery of delicate blue. The Arabic characters, in themselves very ornamental, added very greatly to the decorative effect. Another Koran showing a remarkably artistic combination of needed characters and fanciful touches was labeled "Copy used in S. Sophia." Other Korans and prayer-books, both Persian and Arabic, continually surprised the beholder by the extreme brilliancy retained by the gold during the centuries since it was applied. There is no question that both in the art of laying gold on leather or vellum and in the artistic spirit of the treatment, these manuscripts surpass those of more Western lands. The expense connected with these works excited no little speculation and wonder. Persian book-covers of papier-maché showed intricate designs and brilliant colors.

Subdued in color, ragged, and at best only a fragment, one yet stood long to look at the one leaf from the Mazarine Bible that hung over the cases holding the product of the printers who continued the work that Gutenberg started. How much this page conveyed! Printed from type, but an intended and successful imitation of manuscript, and rubricated by the hand workers, who, failing to see the full import of the new process, sided with the inventor. The first book! Representing full twenty-five years of thought and labor on the part of Gutenberg. The story of his difficulties and disappointments in that quarter of a century came to mind anew, and within hearing almost the great presses of the daily newspapers were turning out

their thousands of printed sheets, a large proportion of which would never be read, but would soon be chopped up and turned out of the mill as pressboard, the colored inks of the Sunday supplement dotting it here and there with flecks of red and blue and yellow!

Other books of Gutenberg, books by Faust and Schoeffer, by Franz Renner, of Venice; by Conrad Fyner, of Tubingen; by Kacheloven, of Leipsic; by Koburger, of Nuremberg; by Nicholas Jensen, of Venice; by Arnold Therhoernen, of Cologne; by Andrea Torreasani, of Venice, and by Ulric Gering, of Paris, were on view. Some of these were familiar; the 1464 *De Officiis,* the 1477 *Justiniani Constitutiones,* the *Matthaci de Cracovia Tractatus,* the *Nuremberg Chronicle.* Others were not so well known, but paper, type and presswork of all roused the enthusiasm. Here were books printed before America was discovered — books which today, after the lapse of four hundred years, are in many respects the models of our best printers. Of the sixteenth-century printers, Knoblouch was represented by the *Textum Passionis Christi,* printed at Strasburg about the year 1508; Schonsperger, of Augsburg, by *Theuerdanck,* published in Nuremberg in 1517 (a work which engaged the attention of three men for five years); Wynken de Worde by a work printed in 1517; Theilman Kerver, the German working in Paris, by a *Book of Hours,* 1525; Geoffroy Tory and Francis Regnault, of Paris; Giunti, of Florence, 1564; Aldus, Plantin, John Schoeffer and John Wolfe, of London. The seventeenth century was represented by works of the Elzevirs and a volume of the famous polyglot Bible of Thomas Roycroft, of London. In the following century books printed by Robert Barker, of London, and by Bodoni, of Parma, were shown, and there were books from the Strawberry Hill Press, by Didot and by Benjamin Franklin, the *cato major* among them.

WOODEN HAND PRESS.

Made in Boston in 1742. Used for printing souvenirs at the "Books and Bookmaking Exhibit" of National Arts Club.

In the center of the gallery stood an old wooden hand press, made in Boston in 1742. It was the first press used in the State of New Hampshire. On this press broadsides were printed to stir the blood of the colonists to rebellion, and during the Revolutionary War it was used to print the news of the great struggle. Each day during the fortnight the exhibition was open the old press was in use, and the souvenirs that were pulled from type cast from an early American matrix were eagerly sought. This press was exhibited at the World's Fair (Chicago, 1893). In spite of its age and its years of service, it is still practicable to get good work from its low and creaking motions. The contrast to this was furnished in a near-by case, in which three of the most recent inventions of typecasting and typesetting machines were illustrated in part — the Mergenthaler Linotype, the St. John Typobar, and the Graphotype. The finished slug, some of the parts of the machine, and pictures of the outfit ready for use represented the work of the Linotype, the invention which offers the greatest contrast to the most interesting but superseded construction of one hundred and fifty years ago. The old printers as they worked in their small and dark rooms, with no cause to hasten their efforts, quietly and philosophically working the hand press, do not seem objects of commiseration, but as winning congratulation for the spirit and interest with which they could work.

The development of the art of printing in the United States was well illustrated in the set of specimen books from the Bruce Company, dating back to 1815 and coming down to the day of the great catalogue in which De Vinne's *History of Printing* was given entire. Early punches, matrices and types were shown, old hand tools for casting and molding type, samples of the smallest and the largest type cast, and a number of old inventions that have been important in the progress of the art.

The work of the modern printers was illustrated by several sumptuous books from the Kelmscott and

Merrymount Presses, and there were a number bearing the imprint of the Grolier Club, of De Vinne, of Pickering and of Whittingham. Examples of color printing were seen in Racinet's great work and in works on the arts and nature of Japan. In the case containing these was a copy of the tribute to Camoens which was awarded the grand prix at the Paris Exposition last year, a book printed in Portugal and which has received judicious praise from Mr. De Vinne.

A small but fascinating collection of bindings was arranged to show the changes in the styles of covering books. The heavy oak boards of the early tomes and the delicate tracery of the last 16mo from Mercier seem to have little enough in common.

Among the early bindings, those of most particular interest were the chiseled leather, Venice, 1559; the stamped pigskin, 1569; the embroidered covers worked with silver and gold thread and spangles on satin or velvet; the pierced silver, richly engraved, and the tortoise-shell (Amsterdam, 1698), with its small iron chain with which to fasten the book (a prayer-book) to the wrist. The famous binders were well represented also — Le Gascon, Jean Pasdeloup, Trautz-Bauzonnet, Lortic, Cape, Simier, Marius Michel, Joly, Cuzin, Mercier, Conquet, Chambolle-Duru, Roger Payne, Cobden-Sanderson, Miss Prideaux, Miss Foote, the Club Bindery and Stikeman. The richness of the gold on the recent French bindings was noticeable. The illustrations of books were not overlooked and there were many fine examples, from the blocks which Geoffroy Tory cut to the work of Pine in England and the dainty hand-colorings of the present-day artists of Paris.

Among the book rarities that the collector loved to contemplate were the original editions of the *Fourth Book of Pentagruel,* of which but one other copy is known. Lying beside it were the three books of Gargantua and Pantagruel, the first edition of Valence, which are almost as rare, for only three copies other than these are known. All these were worthless looking 32mos, coverless and unhandsome. They made no appeal to many who saw them, while to others they were a chief attraction of the exhibition. Probably the most valuable single book in the gallery was once owned by Jean Grolier. This was a delightful example of the well-known style of binding this generous book collector used, and was rendered complete by the motto (borrowed from Mailoi), *"Jo. Grolierii et Amicorum."* Other books of great interest by reason of their association were those which by the arms stamped in gold on their covers were marked as once the property of such

PRINTED in the Exposition Galleries Anno Domini MCMI on the original handpress built by Thomas Draper in Boston in seventeen hundred and forty-two from type specially cast for this exhibition from matrices cut in eighteen hundred and thirteen by George Bruce at his type foundry in the city of New York

The press was the first in operation in the State of New Hampshire and was used before the Revolution in printing broadsides to incite the New England colonies to rebellion and during the Revolutionary War in printing the rules and regulations for the Continental army

The National Arts Club New York
Exhibition of Books and Bookmaking
March the twenty-seventh to April the eighth inclusive
MCMI

SOUVENIR PRINTED BY THE BOOKS AND BOOKMAKING EXHIBITION OF THE NATIONAL ARTS CLUB.
(Slightly reduced.)

personages as Henri II., Queen Anne, Duchess de Berry, the Marquis du Deffand, Marie de Vichy-Chamroud, Choiseuil-Gouffier, Marie Antoinette, Louis Philippe and the Emperor Maximilian.

In the book-plate case and on the walls behind it, which was covered with original drawings, the work of some fifty present-day designers and engravers was represented. All the wall spaces were covered with original drawings and designs for the illustrating and the covering of the best American magazines of today.

A small but extremely curious addition to the exhibition was made by Father O'Connor, the authority on bookworms, who showed, under a watch-glass, in a safe place, a live specimen of these borers into books. A scrap of modern paper was given him to feed upon that he might be reconciled to his seclusion and confinement with such palatable treasures lying in profusion about him.

Written for The Inland Printer.

THE ART OF TRI-CHROMATIC PRINTING.

BY WILL J. MAAS.

THREE-COLOR process engraving and printing, in point of age and in the final finished result that may be obtained from them, are still in their infancy. But already enough has been accomplished to show that in the near future this latest-born of the many aids to the printer's art will inevitably revolutionize existing methods. Many competent printers in other lines have a woeful lack of knowledge, even as to the rudimentary steps toward perfect three-color printing. This article has therefore been prepared to present in a clear, logical and instructive form the fundamental facts connected with three-color printing.

In the printing of three-color work, the first thing to consider is a suitable press — one that will give an absolutely perfect register. Otherwise the work will be unsatisfactory. There are a number of presses that can be used, both stop and two-revolution. The two-revolution should have grasshoppers in order to hold the sheet while the guides are up; otherwise the jarring and shaking of the machine is apt to cause the sheet to be thrown out of register. It is of the first importance that the press should be properly adjusted, and the bands, nippers and guides all properly set, before attempting to do any work whatever. The plates should be somewhat lower than type-high, which will give the pressman a chance to properly underlay his cuts and bring them up level. Impressions of the cuts should first be pulled on a platen press, in black ink, so that the overlays could be made before the form is put on the cylinder press, thereby saving a great deal of time.

The best way to make ready three-color cuts is to use what the pressmen term "cut overlays." It enables one to bring up the solids and relieve the high lights, which is better than the ordinary way of making ready half-tones with tissue paper. To make a good overlay, take one sheet and cut out the pure whites; on the next, cut out the middle tones; on the last sheet, cut out all of the solids, and then paste all three together. The best way to place the overlays on the cylinder is to take two points and stab through the top sheet, which will enable the pressman to put the overlay on very accurately; then take off as many sheets as there are on the overlays and run a sheet on its own stock in black ink, slightly reduced with varnish. This enables the pressman to see properly all the shading which the cut contains. If the screen appears broken, it must be brought up with tissue, using a piece of carbon paper under the print, marking on the face, following the shading of the cut as near as possible. If the tissue is put on in any other way it is very apt to show in time. Always use hard packing; never use print paper. A good way to bring up the cuts, if they should be broken, is to lift them out, one at a time, and patch on the back with folio wherever the break appears. But remember that getting too much under the cut is a bad feature; it has a tendency to cause rocking and therefore wears out the cuts.

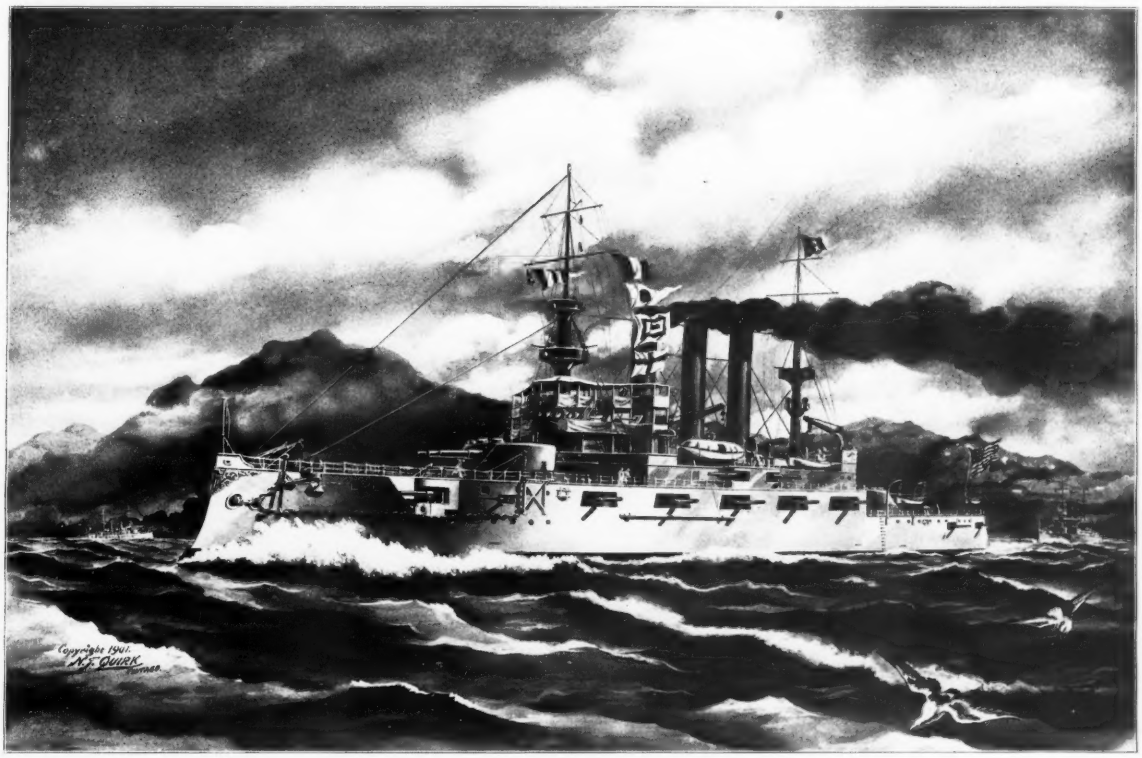
Another way of making ready is what is known as "mechanical overlays" (patented). First procure some "bookbinders' black"; it is a black which has plenty of tack. Take each cut by itself and pull one impression, using plenty of ink; then, after the impression is taken, place face down upon common wheat flour, making three such sheets; take the sheets, put up to the guides, and make an impression, which will have a tendency to press the flour into the ink. Next take the sheets and place them in a tin oven to thoroughly dry, which will be in about half an hour. Rub off the surplus flour with a soft rag; then take each print and pour dammar varnish on the surface; then rub off as much as possible. When the varnish is thoroughly dry take each sheet and scrape out the flour which adheres to the high lights; then paste all three together and the overlay is ready for use. The paper to be used for this class of work is known as "wedding stock," light weight, as it will stand the heat. Always remember to use plenty of ink. What some consider a better overlay than this, however, is to take one sheet and cut the solids out and paste them on the other two sheets. The writer's experience has been that the solids, as a rule, seldom receive sufficient strength, but this method enables the pressman to lighten places better and more easily than could be done by hand. Half-tones can be made ready with tissue paper, but for good work cut overlays should always be used, as they bear off on the light and will not break down. The pressman will have to watch his work very carefully to see that the lights do not print up, as a good picture depends upon the lights and shades; for this reason, great care should be exercised.

Many printers use sectional blocks to print from; that is, blocks that are cut to picas, enabling the printer

to make a form to fit any size plate. Register hooks are used in connection with the blocks, one placed at each corner, using six hooks to a plate — two on the sides and one on each end. This enables the pressman to twist a plate in any manner. Of course, this work can be used with mounted plates, but the patent hooks are a great deal better, owing to the wood shrinking in a large form, which inevitably causes a poor register. It is very important for the pressman to make his colors match precisely the consecutive proofs furnished by the engraver with the plates.

There are a number of firms which supply three-color inks. These inks are fairly well matched and the result is pleasing to the eye, for all the colors harmonize. The pressman should never rely on his eyes or on his judgment as to color. When looking at a color for any length of time the eyes become exhausted or weakened, the little nerves in the eyes become tired, and the color of the ink will appear lighter than it really is. For this reason, it is necessary to always compare your colors with the consecutives furnished with the plates, and never rely on the eyes. This is an important point, and neglect in this regard has caused a great many printers to fail, the colors not being run in the proper shades.

A great many times the pressman is bothered by the



THE NEW BATTLESHIP "MAINE."

Drawing executed by Nicholas J. Quirk, from Navy Department plans, and has endorsements by Admiral Philip Hichborn (Chief Constructor, U. S. N.), Charles H. Cramp (the builder), and Capt. Charles D. Sigsbee, U. S. N.

the printing qualities are very good. In selecting three colors they should be separated by an angle of 120 degrees in the chromatic scale. On examining the triads employed by artists and decorators we find that this principle has been more or less closely observed, giving us purple-red, yellow and cyan blue. In examining the character of inks, take for example, spectral red (which is carmine and vermilion), yellow and blue, we find it is not possible to mix the colors in such proportions as to obtain a neutral gray; the yellow and the blue neutralize each other and the red then colors the mixture reddish. In the case of the triad, purple red, yellow and cyan blue, neutralization can be produced by mixing, and when the colors are thus printed paper lifting and picking, and about the first thing he does is to thin his ink down with varnish or grease. But in so doing he makes a sad mistake; such paper should never be used for this class of work. The pressman can, however, use a small amount of varnish in the inks, though it must be a very little. The inks should be used of the same consistency as when taken out of the cans, as nearly as possible, as they are usually of the proper working consistency, or should be.

A very important factor in obtaining first-class three-color printing is in exercising proper care of the stock of paper. Everybody knows that the air contains a certain amount of moisture at all times of the year. This moisture has a tendency to penetrate the paper,

and if the paper is not properly taken care of after the first color is printed, it is liable to cause trouble. The method generally used is as follows: When the yellow is printed, in the bottom of the tray there should be placed about twenty-five sheets of soft print paper, and the printed stock placed on top. There should be about twenty-five sheets of print kept on top at all times. The pressman flying sheets should take *all* of the sheets off the fly-board, not leaving any of them. There should be no stock left on the feed-board any length of time, when not running, and at noon the sheets should

Photo by Hudson, Pittsburg, Pa.

PLEASANT REFLECTIONS.

all be taken off, put back on the pile and covered up. If this is not done, the sheets that remain on the fly-board or on the feed-board will absorb moisture and become larger than the balance of the sheets, and will, in time, become mixed in with the run and cause a variation which will be hard to account for. By properly taking care of the stock, there need be no fear of the paper stretching.

There is but one way to prevent paper from stretching, and this method is patented. The invention relates to a novel process and apparatus for preserving paper from the stretching and shrinkage to which it is exposed during the operation of printing in a plurality of colors. It is well known that in half-tone work in a plurality of colors, the sheets to be printed are passed through the press once for the application of each color, and, as they are of the same size, are supposed to register so that each color is applied in exactly the same place or places for which it is intended. This, however, can not be done with sufficient certainty, owing to the fact that the sheets, particularly when large, shrink and expand according to the temperature and the amount of moisture in the air, so that they are not always of the same size while going through the various operations; thus, obviously, they can not register as intended, and consequently a certain percentage is wasted, which increases with the size of the sheets to be printed. To prevent such loss and preserve the uniform size of the sheets during all the operations to which they are subjected, a way has been provided of treating the paper during the intervals of its passage through the press. The apparatus consists of a closed cabinet, having doors mounted upon legs to permit a pan to be placed underneath. Within the cabinet, adjacent to its lower end, portions are provided with two or more cross-pieces upon which trays are placed. In the bottom are four pans, to contain chemicals such as quicklime, chloride of calcium, etc., which absorb the moisture of the air; the moisture gradually dissolves the chemicals and the liquid thus formed can be drawn off. The trays are sufficiently small to permit a free space all around them, in which the air circulates. The doors of the cabinet are large enough to be thrown wide open, so that the trays can be removed and replaced quickly, thus preventing the dry air of the cabinet from being entirely replaced by a moist atmosphere.

As a general rule, three-color work should be printed on one side of the sheet only, owing to the fact that where printed on both sides there can not be a great amount of dryer put in the ink, and therefore it would have a tendency to pile up on the tympan; while, if the dryer is put in, the pressman will have difficulty in making the next two colors take, and it will also have a tendency to crawl. But, in case it should be necessary to print on both sides, it is best to use a small amount of dryer and follow the other two colors up as closely as possible, so that the inks will not become too hard. In case the inks become too dry, and the other color will not take, a little paraffin may be added, which will probably obviate the difficulty. A good way to add paraffin to ink is to place the can of ink over a hot-water bath and, having previously melted the paraffin, add it by degrees, stirring slowly; otherwise it will become lumpy. Using paraffin is not a good thing, as it has a tendency to fill up the cut. The proportion is about one ounce of paraffin to one pound of ink. The stock should always be flat, not wavy, as wavy stock shows that it has taken on moisture on the edges at some time or other, and should be discarded. The paper should come to the printer properly packed; that is, the case should be lined with tar paper, as this prevents the moisture from entering the edges of the stock, which become larger than the middle, when exposed to moisture, rendering the stock very difficult to print. Stock in this condition should never be

used for three-color work, as it will have a tendency to wrinkle.

In making ready, it frequently happens that too much impression is put on certain parts, causing the sheet to stretch, and the part of the sheet that has a great amount of impression will have a tendency to stretch more than the part which has little or no impression. To obviate this, bands should be placed in the gutters and should be drawn up very tight, so as to equalize the stretch as much as possible, or to counterbalance the stretch that the heavy impression has caused. They should be rigid, as a thin band is about as good as nothing.

If the sheets are inclined to wrinkle, it would be better to stop the machine and not attempt to print them, as they would have to be thrown away. The sheets must come out free from wrinkles. Of course, it is impossible to cover all the details of three-color printing, but as far as possible we have endeavored to take up the most essential points.

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. VIII.—THE CAMS AND THEIR ACTION.

(Continued.)

"WHEN you understand thoroughly the action of the various cams," said the Machinist to the Operator, " you will have a fairly good insight into the mechanism of the Linotype. Watch and study them while the machine is running. Their consecutive and simultaneous movements you should be familiar with, so I have made out a list that you can study at your leisure."

The list George handed the Operator was as follows:

The assembled line of matrices is raised in the assembler and taken between the fingers of the line delivery carriage, which is released and carried to the left into the first elevator. This movement causes the driving clutch to be thrown into action, the cams revolving in a direction toward the front of the machine. The resulting movements are:

1. Mold disk revolves one-quarter of a revolution, carrying the mold from ejecting into casting position.

2. First elevator descends with matrix line to position in front of mold, first justification lever also descending a trifle.

3. The mold disk moves forward toward matrices, leaving .010 of an inch space between the vise jaws and matrices and face of mold.

4. Vise-closing lever rises, allowing the vise-closing screw to move left-hand vise jaw to the limit of the line being cast.

5. First justification lever rises, causing spacebands to be driven upward through the line successively, and also operating the slug lever.

6. First justification lever descends, relieving the spacebands from upward pressure.

7. Vise-closing lever descends, moving the vise-closing screw and slightly relieving the matrix line from pressure, to allow alignment of matrices.

8. First elevator rises 1-32 of an inch, lifting the matrices, so their lower ears are aligned against the upper shoulder of groove in mold, causing vertical alignment.

9. The pot advances, pushing the mold forward against the matrices, to cause their alignment facewise.

10. The pot recedes, relieving the matrix line from pressure of the mold.

11. Vise-closing lever rises, allowing the left-hand vise jaw to move so as to finally limit the length of the matrix line.

12. First and second justification levers rise simultaneously, pushing spacebands upward to complete justification.

During actions 3 to 12 the line delivery carriage returns to its normal position, and is now ready to receive another line of matrices from assembler. The line will be held waiting in line delivery channel until the first elevator is ready to receive it.

13. The pot locks up against the mold, forcing the mold forward against the matrix line.

14. The pump acts and metal is forced into the mold cell to form a slug.

15. Metal pot and mold disk retreat, withdrawing face of slug from matrices, the upward pressure on first elevator being relieved simultaneously.

16. Justification and vise-closing levers descend.

17. The mold disk stops and pot is retracted, separating mouthpiece of pot from base of slug.

18. The mold disk revolves through three-quarters of a revolution, carrying the slug past the base-trimming knife, trimming the slug to height and presenting the slug in a vertical position in front of two trimming knives and in a position to be ejected. During this action the first elevator rises and the second elevator descends to the intermediate channel.

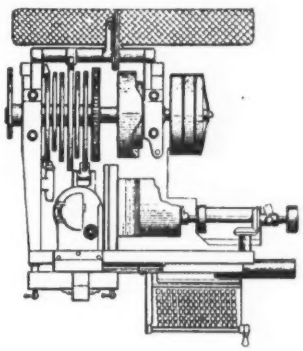


FIG. 11.

19. The transfer carriage now transfers the line from the first to the second elevator, moving back to allow the second elevator to rise and lift the matrices out of intermediate channel, the spacebands remaining behind, while the mold disk moves forward on to the

locking pins and ejector advances to eject slug from mold.

20. The transfer carriage and spaceband lever now approach, pushing the spacebands under the spaceband pawl, the ejector blade forcing the slug from mold between the front trimming knives to the slug receiver in front.

21. First elevator descends to normal position and second elevator rises, conveying matrices to distributor box, the distributor shifter moving outward to be in readiness to shift matrices into the distributor box.

22. Spaceband shifter and transfer levers retreat, conveying the spacebands to the spaceband box, the distributor shifter feeding matrix line into distributor.

23. Ejector and mold retreat to normal position, the justification lever rising slightly to actuate slug lever, pushing slugs to the left.

The machine has now made a complete revolution.

(To be continued.)

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XI.— REVISING PROOFS ON BOOK-WORK.

THERE is a marked difference between the work of revising proofs taken from type and that done on the composition by machines that cast the lines in bars, such as the Mergenthaler linotype. This arises from the fact that no correction can be made in the machine work without resetting the whole line, except that a colon or a comma may be cut to make a period, or a semicolon to make a comma, and in a few other instances the bar may be preserved by using a knife unless the work is very particular, when no such cutting should be allowed. In newspaper-work, where even spacing is not so necessary, any point or final letter may be cut out; but no such cutting should be made on book-work.

Even in correcting type a compositor will sometimes make the change in the wrong place, an accident to which there is special liability in columns of figures. When a reviser, on finding that any correction has not been made in the place where it was marked on the first proof, merely repeats such marking, he is not doing his work thoroughly. Thorough revision demands, in such a case, examination of adjacent matter, particularly of everything in the immediate vicinity that in any way resembles that which should have been changed and has not been. Very often such examination will reveal a new error.

Of course the compositor sometimes overlooks a correction altogether, but always the probability that he has put the new type in the wrong place should have full recognition, and this recognition will never be found unprofitable. As we have said, the liability to this accident is especially strong in correcting figure-columns, and particularly when the corrections are numerous. No inexperienced person could possibly have the remotest conception of the frequency of such accidents in the correction of tables of figures; but it is not only in figure-columns that they occur. In straight reading-matter also a word often finds its way into a place for which it was not intended.

Such accidents as are likely in work with type are equally common in machine work, if not rather more frequent; and revision on machine work is rendered more onerous by liability to various accidents in correcting of a nature wholly unknown in working with type.

One of the commonest errors found in a linotype revise is repetition of a line and disappearance of another line. Another common error, more evasive than the one just named, is apparent failure to make a correction, but real misplacing of the new bar that has been made by the operator for substitution. It seems well worth while, in the interest of accuracy, to note the conditions under which such aberrancies arise. In what is said we shall include something that has already been emphasized in this study, because it needs all the additional stress that can be imparted by repetition.

It may be that the two kinds of error named above are not as common in book-work as in newspaper-work, since conditions differ materially, especially with regard to time. Personal experience in revising newspaper proofs brought them into notice, at a time when such work was new to the office where it occurred. Mergenthaler machines were installed and compositors became operators immediately, with no period devoted to learning — which was rendered possible by keeping temporarily a large force at regular type-setting. A system of correcting was established at the same time, that worked excellently, and which may or may not be common, and may not even be known at all in book-offices. Men were specially selected, according to supposed ability, for the work of substituting new bars for old after the operators had set the lines. Of course the work at first, and in fact for some time, was not so well done as it afterward came to be, and revisers had to preserve a constant extreme degree of alertness that afterward was legitimately relaxable slightly.

One good justification for this digression from the strict line of our subject may be found in the fact that the relaxation was indulged a little beyond the danger-line, and it was only at the expense of a few severe lessons, after some absurd mix-ups had gone into the published paper, that the matter was adjusted satisfactorily. Liability of this kind is far less on book-work; but, as errors are far worse in permanent books than in transient newspapers, necessity for eternal vigilance is even more urgent.

Whether the original prevalence of such errors resulted from inexcusable carelessness or not may be a question, but later experience still discloses occasionally on a revise proof a removal of the wrong bar in correcting — oftenest the one next to the one that should have been removed — and a line repeated, by inserting the line newly set and leaving the old one with the orig-

inal error. The same circumstances must exist in bookwork that were pleaded most strongly in palliation of such mistakes on the newspaper; indeed, the writer has encountered the error of wrong substitution in his "author's proof," after revision by the office proofreader.

Even the most careful correctors do not always avoid the misplacing of a new line, though it seldom happens that some line is not removed to make a place for it. The error, also, is most elusive, and seldom found in revision, unless the reviser infallibly reads at least a few lines other than that first marked for correction. Re-marking of an uncorrected error in the place of the first marking is never sufficient. Sometimes, when a correction apparently has not been made, the appearance results from the operator's failure to set the new line; but not always, nor comparatively often. Moreover, the new line is not always found very near the place where it should be. Every time that a correction appears not to have been made, a thorough search for the line in some other place is necessary — and even with the utmost carefulness, short of actual reading of the whole proof, such a misplaced line will sometimes elude discovery.

Of course this study of revising has not specified all the minute points that might be profitably considered, but the endeavor has been mainly to enforce the prime necessity of close watchfulness. Revision is not uncommonly thought to be less important than first reading, or at least it is frequently held to be a mere matter of comparison and imitation. It may be well enough to intrust to a good copy-holder, or to one who is only beginning as a proofreader, such revision as time can be found for on a newspaper; but on bookwork the revising should be done by a thoroughly competent proofreader.

(To be continued.)

Photo by A. H. McQuilkin.

A MOUNTAIN CABIN, ESMERALDA, NORTH CAROLINA.

Do NOT fail to see the Graphic Arts Workshop at the Pan-American Exposition, Buffalo.

Photo by N. Brock, Asheville, N. C.

A MOUNTAIN HOMESTEAD, NORTH CAROLINA.

[Entered at the Chicago Postoffice as second-class matter.]
A. H. McQuilkin, Editor.
C. F. Whitmarsh, Associate Editor.

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Address all Communications to The Inland Printer Company.

New York Office: Morton building, 110 to 116 Nassau street.
R. B. Simpson, Eastern Agent.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, $2.50; six months, $1.25, payable always in advance. Sample copies, 25 cents: none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix place, Mount Pleasant, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Società delle Macchine Grafiche ed Affini, via Castelfidardo, No. 7, Milan, Italy.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

THE SUBSCRIPTION PRICE OF THE INLAND PRINTER.

READERS will note that the subscription price of this magazine is now $2.50 per year, $1.25 for six months, 25 cents a copy. The advanced price began with April, 1901. No full subscriptions will be accepted at the old rate; if this amount is sent in, subscribers will receive the publication only for such time as the remittance covers. Send $2.50 if you want the paper for a whole year.

EDITORIAL NOTES.

The French Press Almanac reports that France publishes in all 6,742 newspapers and periodicals. Of these, 2,790 are printed in Paris, 3,972 in the provinces and colonies; 583 are dailies, of which 146 belong to Paris and 337 to the provinces.

A high-school of the graphic arts is planned at Munich, Germany, which is to serve at the same time as a station for instituting scientific experiments in this line. The representative printers will shortly meet in conference with the Bavarian minister of education to take the initiatory steps.

The celebrated Zeiss Optical Works in Jena, Germany, have permanently instituted the eight-hour day. The eight-hour day has been on trial for a year, and the directors have become convinced of the economic advisability of shortening the working day in the skilled trades. The superintendent will soon publish a pamphlet giving details of the experiment.

In order to expedite the delivery of mail intended for the Chicago office of The Inland Printer, correspondents are requested to mark letters and papers "Station U," in addition to the regular address. This will enable the clerks in railway postoffices to separate The Inland Printer mail from the general Chicago mail and send it to Station U, from whence it will be promptly delivered.

In a recent issue of the *Street Railway Review* appears an article by Roland B. Respess on "Creating Park Traffic," in which the author advocates the appointment of an advertising manager for street railways, to disseminate knowledge concerning the attractions at parks and towns adjacent to the lines. Mr. Respess claims that by well-directed effort and the right kind of publicity, travel can be wonderfully increased. He suggests the use of newspapers and street cars when placing advertisements, and gives forms of wording for some of the advertising. The field of the advertising man is widening daily, and there is no reason why street railways can not take advantage of the abilities of experts in this line to increase their business. A

judicious use of printers' ink can work wonders for street railways as well as for other companies, and they should be educated to use booklets, circulars, cards, posters, etc., in addition to the advertising above suggested.

THE oldest newspaper in the world is the *Gazette,* of Pekin, China, established 750 years ago by the Sung dynasty in the city of Hancho. The Ming dynasty brought the *Gazette* about 1368 to Nanking, but in 1403 it was removed to Pekin and published under Government instructions for fully two and a quarter centuries. During the revolution occasioned through the fall of the Ming dynasty, about 1630, the newspaper was for a while suspended, but it reappeared in 1644 with the ascension of the Manchu dynasty and continued until its publication was interrupted in consequence of the late Boxer rebellion.

THE plan of admitting "house organs" to the privileges of second-class mail matter, which is now being agitated by the advertising managers of several large concerns, should be promptly squelched. It would seem as if the Government was burdened with sufficient second-class matter at the present time without having this additional load saddled on it. The present abuses should be adjusted before more are talked of. If the "house organ" is allowed this privilege, how long will it be before every sort of catalogue and price-list will be going through the mails at the pound rates? Legitimate publications should use every influence in their power to nip this plan in the bud. Concerted action on their part can settle the business.

THE cover-designs of THE INLAND PRINTER, which for some years past have been changed every month, are one of its most attractive features. THE INLAND PRINTER was the first publication in the country to change its covers every month. It is now preparing a booklet showing miniature designs of all of its covers, from the original wood-cut design used away back in 1887, up to the present date. While these are not in colors, they still give an excellent idea of what the designs have been. Among the designers of the covers are such artists as Bradley, Bird, Leyendecker, Hapgood, Wright, Traver, Goudy, Seymour, Craig and others. The set also includes some of the typographic covers set in type, rule and border. The magazine expects before long to give its readers a photographic cover made direct from posed models.

THE address of Gen. C. H. Howard, editor of the *Farm, Field and Fireside,* before the Chicago Trade Press Association, published elsewhere in this issue, is given space as showing the views of the publishers of papers of that character concerning sample copy and premium privileges. General Howard's ideas are not, however, in conformity with those of many publishers, and do not voice the sentiments of a very large percentage of the members of the association which he addressed. The Chicago Trade Press Association is anxious and willing to do anything in its power to assist the Postoffice Department in correcting the abuses of the second-class mailing privileges, but from the expressions made at that meeting it is plain that the majority of its members do not feel that the unlimited use of sample copies or the lavish use of premiums should be continued in its present form. Final action concerning General Howard's suggestion was left to the Executive Committee, and its report will no doubt be made public shortly.

TO WHAT extremes employing printers will go in order to secure work is difficult to guess. In the larger cities the custom prevails of keeping a force of canvassers and estimators ready to answer any telephone call or summons from any one requiring printing done. In view of the importance of many contracts for printing to be obtained in this way, it may be quite right and proper, but the effect on the trade in country towns is pernicious, for the country printer feels called upon to imitate his city brother, and while he can not afford to keep a man on the outside, he chases after every milk-ticket estimate that he may be asked to "call and see about." Most country employers are their own foremen, and their absence from the office is a serious matter when, as often happens, they have no responsible person to look after the conduct of the work in hand and to O. K. proofs on jobs on the press. Yet, if one employer suggests that he transacts all business in the printing line at his office, he gives his competitor a lead as an obliging hustler for trade. So the customers are educated to expect extraordinary solicitude from the printer, and of course there is no union legislation to assure him compensation for "waiting time." Cutting of prices is a serious evil, but the leakages resulting from unprofitable practices are quite as serious, if not more so.

PROFESSIONAL DISEASES OF PRINTERS.

DR. HEIMANN, of Berlin, has published an interesting study on "The Professional Diseases of Printers." It is based on his observations as physician to the Berlin Printing Trade Union. He contradicts the popular belief that the printing trade is particularly unhealthy. "Lead dust in itself does not belong to the class of dust which is dangerous to the respiratory organs, as, for example, iron dust, etc., which is apt to conduce much to ulcerations or tuberculosis of the lungs. It is only *somewhat irritating* to the respiratory organs in general." In support of this thesis are adduced statistics, which show that, while fifty-nine per cent of deaths among iron laborers and seventy-eight per cent among metal grinders are due to consumption, only forty-six per cent of printers die of pulmonary diseases, which is only eleven per cent in excess of the general average.

It is further stated that the cause of the prevalence of pulmonary and laryngeal diseases in the printing

trades is to be sought in the fact that persons with weak constitutions are always inclined to enter this trade in preference to others which require greater physical strength. In support of this statement are given the interesting statistics of the Board of Medical Examiners of the Leipsic Printing Trade Associations on the bodily conditions of applicants for apprenticeship. Since 1897 the Board has rejected 46 of a total number of 750 applicants; on account of weakness of the respiratory organs, 11; general weakness, 6; heart disease, 6; weakness of eyesight, 12; color blind, 10.

The statistics of Dr. Heimann are taken from the medical observations of about five to six thousand employes in printing-offices during a period of three years. These figures prove that there is far less mortality among the helpers in printing-offices than among the craftsmen themselves. Of 1,000 printers, 450 grew sick, and of these 110 suffered from consumption, while among 300 helpers only 70 had consumption. Lead poisoning as cause of death occurs but once in a hundred cases. The statistics do not separate pressmen from compositors.

ADVERTISING POWER.

THE immense covering power of THE INLAND PRINTER as an advertising medium is increasing steadily, and evidences of its ability to secure immediate returns from every part of the Union and abroad is being testified to by its advertisers. Hecker Brothers, printers, of Indianapolis, Indiana, say in a recent letter: "If we had anything to advertise to printers or any one in a kindred business, we should surely use THE INLAND PRINTER. We have recently had an example of its power as an advertising medium. A recent number contained a notice of an advertising pamphlet which we had issued, and we received requests for samples from Roanoke, Virginia, to Oakland, California, and from Minneapolis to New Orleans, to say nothing of way-stations and Chicago between. By a coincidence, requests reached us by the same mail delivery from Oakland, Kansas City and New Orleans. Such results seem better proofs of advertising effectiveness than circulation statements."

THE QUALIFICATIONS NECESSARY TO MAKE A COMPETENT PRINTER.

ONE of the old-time contributors to THE INLAND PRINTER, who has held positions of responsibility and trust, and who now occupies a good position in a large printing concern in New England, says that "the strenuous life" doctrine needs to be inculcated among most printers. Overhearing a job compositor of more than average ability, who is steadily employed, takes a drink occasionally, is fond of cigarettes and keeps an eye on the boss and the clock, complaining of his lack of advancement, he inquired and found that the chief aggravation was that "If I had the chance that Jones has I wouldn't be working here for poor pay." The contributor happened to know the Jones in question, a man of business methods, an all-round printer, who learned his trade in a country office in the days of the roller boy and hand press, a reader of the trade papers, strictly a total abstainer, a just but strict overseer, and an appreciative critic of good work and free in his encouragement of good workmen.

The contrast between the two men, according to our contributor, was the contrast between success and failure.

Easy-going hopefulness, lack of ambition, and shiftlessness are the greatest enemies of most workmen. Many are they who plod along year after year, never thinking, or if they *do* think, give no particular attention to the improvement of their condition, believing it to be a game of chance or a matter of "luck," and are patiently waiting for something to turn up. They have the faith and experience, too, of the Irishman who, with unsatisfactory tasting of his grog, which the barmaid had mixed for him, said: "Biddy, which did ye put in furst, the whisky or the water?" "Sure it was the whisky, Pat." "All right, me daisy; I hadn't come to it yet."

With ever-increasing competition, and the close margin on all work today, brains, skill, hustle and "get-there" methods win every time. The men who have applied the lesson of the "Ant and the Sluggard" are those who rank highest in progress, position and salary. It takes hard work, a clear head and much thought and attention to business.

A few suggestions may help discouraged ones to give more energy to their work, and assist them along the road of progress. If you are in the business merely because it "happened so," and not because you like it, you had better get out, as you will be a greater success at the trade you "hanker" after. If you do like the business and are anxious for advancement, read all the literature you can find and afford to buy on printing and kindred trades, and above all else, subscribe for several of the leading trade journals. A man or boy who can not manage his finances so as to be able to pay for at least one journal is a poor subject for future advancement.

Your employer will not discharge you should you offer helpful suggestions on work in hand, but do not go contrary to orders or give the impression that you know more than your "boss," even should you be positive that you do, remembering that it takes years of training to master the trade. A lad who had worked two weeks in an office and was discharged for impudence, was met by one of the employes, and when asked why he "got through," replied: "Oh, it didn't agree with my health. I am sorry now that I learned the printing trade."

Help the work along as much as possible; in other words, your employer's interests should be yours, and remember, an employer will know which of his help are faithful and which "shirk" when he is away. You are usually sized up at your full value.

Plan and work for improvement; exchange samples and ideas of your work with others in the same line.

On account of the specialization of the trade within the past many become discouraged and stick to one department. The specialist is in demand, but the all-round man is a necessity and will always receive better compensation. How few and far between are they who can set and space accurately, impose a form when called on, make ready a cylinder or platen press, set a job neatly and economically, cut stock accurately and select the correct quality for the work in hand. Any employer will tell you that such men are scarce. There is a firm in New York that had twenty-two different foremen in one year. It probably was not altogether the fault of this firm that these numerous changes were made, but a lack of competent men.

A lad eighteen years of age asked for employment, claiming he had worked at the business in a country office, but wanted to "finish" in a larger office. He was put on as a two-thirder in the composing-room and had a fair knowledge of the business, but when he received his envelope he went to the desk and asked for journeyman's pay, stating that he was worth as much as Mr. Blank, one of the best workmen on the floor. He was hired as an apprentice but expected journeyman's pay. He is now driving a delivery wagon.

Our young printers do not dig deep enough into the fundamental principles of the business. Ambition and progression are first necessary at the work; then the pay will take care of itself.

The present apprenticeship system, or lack of system, is doing great harm to the trade. A few are struggling with the problem, but a general movement seems impossible. THE INLAND PRINTER has again and again agitated different methods of improvement, such as the "Technical Clubs," "Sample Exchange," "Competitive Work for Prizes," etc., but with comparatively small success and at considerable expense and work to its management. It would seem that the average man, and boy, too, care little for these opportunities, but want the whole earth without the trouble of staking it off.

A LITTLE SUGAR.

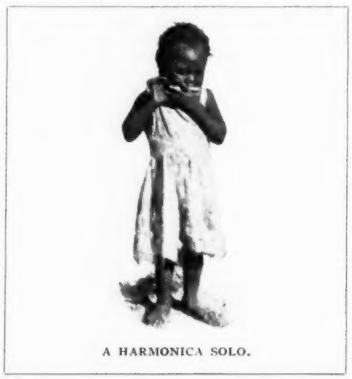
SELF-PRAISE and laudation is a requirement of advertising, and the average trade paper is not backward in holding up its merits to be admired. Very few magazines or papers have received so much unsolicited commendation of late as THE INLAND PRINTER, both as to the solid usefulness of its reading matter and its attitude toward all the departments of the trades it represents, and also for its profitable returns to its advertisers. *Printers' Ink*, the well-known advertising paper, published in New York, has recently had some highly commendatory letters with regard to THE INLAND PRINTER from a gentleman of experience in advertising, and it was gratifying to this magazine to republish his expressions in this column. *Printers' Ink* some time ago established a unique voting contest for admirers of good trade papers, the prize being a silver sugar bowl. An admirer of THE INLAND PRINTER has nominated it for the sixth sugar bowl, and writes to *Printers' Ink* as follows:

Editor of Printers' Ink: NEW YORK, April 10, 1901.

I advocate THE INLAND PRINTER, of Chicago, Illinois, as a competitor for the sixth sugar bowl to be awarded by *Printers' Ink* to the best trade paper, that one which, taking all in all, best serves its purpose as a medium for reaching a specified trade. That THE INLAND PRINTER, like many others, is to be considered a worthy contestant for the much coveted prize, you will perhaps frankly admit. I believe trade papers everywhere are invited to enter the race for a reward which even in itself is a handsome souvenir, not to speak of the rare value that accrues to a trade paper to have such a distinction conferred upon it through *Printers' Ink*. I understand that to be successful, a paper must not necessarily have the largest circulation among papers of its class, as quality and other features may often count much more than mere copies printed.

THE INLAND PRINTER is the foremost trade journal of its class on the American continent, and its influence and circulation extends to the trade in foreign English-speaking countries as well.

Speaking of circulation proper, THE INLAND PRINTER can point with satisfaction and pride to the rating which the American Newspaper Directory, of New York, accords to it.



A HARMONICA SOLO.

The actual average during the year 1900 was 15,837 copies, a bona fide circulation figure that certainly exceeds that of any other trade paper in its class.

Every newspaper, every printer, every printing-press factory, every engraver and designer, and every person who has anything to do with the hundred and one kindred factors relative to printing and advertising — are devoted readers of THE INLAND PRINTER. They all consider it the leading trade paper. Its advertisers are of the highest character and standing in the trade, and I believe they consider this publication the best medium in this country to advertise their products.

The mechanical make-up of THE INLAND PRINTER is not only the best of any printing-trade paper in the world, but probably the finest of any other publication as well.

The contents and editorials of THE INLAND PRINTER are written by men who are competent to treat and instruct on the "art preservative," and they do it in a most creditable and useful way.

Seeing a copy of THE INLAND PRINTER means a feast to the eye and a treat to the intellect as well.

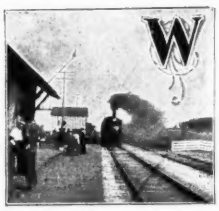
Departments on engraving, drawing, advertising and other subjects make the paper versatile and widely read by a large number of business men outside the trade proper.

This is very pleasant reading, and more particularly so as it is evidently sincere and rather below than above the facts. THE INLAND PRINTER, to quote the expressions of political aspirants, "is in the hands of its friends."

Written for THE INLAND PRINTER.

ELECTRIC POWER IN THE PRINTING-OFFICE.

BY H. M. DAVIS.



WONDERFUL changes have taken place of late years in the matter of motive power. The tendency of the present day is to operate all classes of machines by electricity. From the delicate instruments used in the surgical operations to the largest and most cumbersome machinery, the electric motor is the best adapted for operating power.

Perhaps the printers and those in the allied trades were the quickest to recognize the importance and advantages of electrically driven machines. This is demonstrated by the fact that a large number of printers, engravers and bookbinders have equipped their plants with electric motors, and others are rapidly following their example. No one who has changed the old style of belting and shafting to the modern electrical equipment has regretted the change. The advantages are many and those who are the first to avail themselves of them are naturally going to obtain the ascendency over their competitors. It will be long before the printer who clings to the old methods will be the exception, and he who uses electric motors will be the rule.

Briefly stated, the advantages of electrically operated presses are these:

First — Economy in power. Too much emphasis can not be placed on this point. The waste of power in the old method is very great. One large printing establishment in New York city reports a saving in cost of fuel alone of 44.2 per cent. That concern is using 120 motors. Each press is an independent unit and can be run or stopped without regard to the other presses. Expense for power ceases when the press stops, and there is, therefore, no waste.

Second — Reliability. One of the most important factors in the printing business is promptness. An important job can be seriously delayed by the derangement of the shafting and pulleys, but where electric power is used and each press is individually operated, there is no such possibility. If one press stops, the others can be run independently and the work proceed. Then, too, there is a better control of each machine, with more accurate adjustment of speed, which enables the pressman to turn out more work in the same amount of time.

Third — Flexibility. The use of electric motors permits the best arrangement of presses in regard to light. Under the old system of belts and pulleys it was necessary to place the presses with the line of shafting, but with electric equipment the presses can be placed to the best advantage in every respect, as each press is an independent unit. Under the old method much time was lost in carrying a sheet of paper from the press in a dark corner over to the window for examination. The flexibility of the electric system obviates this waste, and, furthermore, the elimination of belting and shafting increases the light in the entire room.

Fourth — Cleanliness. Users of electric power get rid of soot, dirt and grease which is scattered by revolving shafts, belts and pulleys, and, in consequence, there is no deterioration of stock from this source. The facilities for turning out fine work are greatly improved and the cost is lessened.

Fifth — Safety. There is always danger to life and property in fast-flying belts attached to heavy shafting. There is no danger with an electric motor. It can be placed under the press and be under the absolute control of the operator. There is less risk of fire and lower rates of insurance.

Sixth — Quietness. One of the annoying features of the system of belting and shafting is the incessant rumbling and rattling, although the presses may not be running. With the electric system there is less noise when the presses are running and no noise when they are stopped.

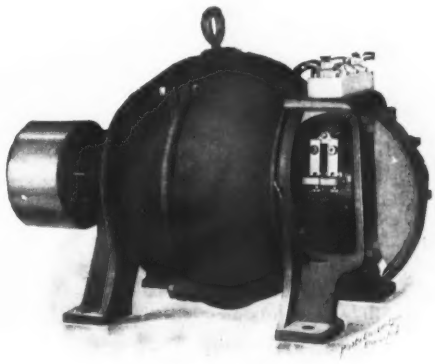
Summing up the principal advantages we find:

Economy in power.
Greater reliability.
Increased facilities for handling work.
Cleanliness.
Safety to life and property.
Less noise.
Better light and air.

To sum up still more briefly, the above advantages resolve themselves into this: Reduction of costs and increase of profits.

There are three different methods of attaching motors to presses, namely, by gearing, by belting, and by direct connection.

Each method has its advantages and it might be well to inquire for the particulars and give clearly the conditions to be met. One of the latest and most economical equipments is a belted attachment recently perfected. It consists of the well-known bi-polar round-type motor of standard speed, belted to the press in such a manner as to insure noiseless operation and reduce slippage to a minimum. The motor is attached to a removable bed plate which permits the motor in case



LUNDELL ELECTRIC MOTOR.

of accident to be removed and a new one inserted while repairs are being made. The motor is controlled by one of the standard rheostatic rotary controllers. This method of equipment has the advantage of preventing sudden strains being put on the gears of the press or motor by the rapid manipulation of the controller. If the controller should suddenly throw full power upon the motor, it would cause a slight slippage of the belt until the press attained its speed.

The rotary controller is similar in appearance to the ordinary street-car controller and is arranged to give from five to nine forward and from two to nine reverse running positions. The field rheostat is independent of the main controller and will give twenty or more intermediate speeds, so that the operator can obtain from 100 to 180 speeds in a forward position, and from 40 to 180 in a reverse direction, according to the size and type of controller used. It is possible to select the exact speed best adapted to the work in hand.

The bi-polar round-type motor used in above mentioned equipment, made in sizes from ¼ to 10 horsepower, is steel clad and completely enclosed, making it practically dust and water proof, thus protecting the working parts, and the construction makes the motor practically invulnerable to accidents or injury. The doors on the commutator end make it easily accessible for inspection. The design and construction of this class of motor are of the highest degree of excellence and embody the features that have made electric motors unequaled for power purposes. The manufacturers usually are prepared to make strong guarantees and prompt deliveries.

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.

BY O. F. BYXBEE.

NO. XXI.— PROCURING ADVERTISING.

AFTER careful consideration, an equitable rate for advertising having been fixed — one that can be strictly adhered to — the next step is to "hustle" for business. If you want advertising and believe that merchants can improve their business by advertising, then *you* should advertise that you have a medium in which they can advertise to advantage. You can advertise this fact by going to each merchant and telling him about it. The merchant might prefer to advertise in this way also, but as it would be impossible for him to visit each prospective customer personally, as you would be able to do, the newspaper offers him the best opportunity to place the attractions of his store before the people of your city. A circular will not answer the same purpose, because very few circulars are read, but newspapers are bought and read by the purchaser, advertising and all.

The new paper, just entering the field, can usually get advertising on the strength of its being new. It can guarantee to issue a certain number of copies which will be distributed to every residence in the city, and the fact that the paper is new will lead to the presumption that it will be thoroughly read by all. This will last for the first week, or for the first month; after that the new paper must rely upon its merits and upon the same arguments that would secure patronage for any other older publication.

There are so many different arguments in favor of

SEVENTEENTH.
(Indian.)

EIGHTEENTH.
(Puritan.)

NINETEENTH.
(Colonial.)

TWENTIETH.
(The present.)

THE FOUR CENTURIES.
From collection of H. W. Fay, De Kalb, Illinois. Photos by Rowley.

advertising, and so many different kinds of men to approach, that it is practically impossible to lay down any general rules for the advertising solicitor. Frequently as much depends on the personality of the man, his sincerity, real or apparent, his earnestness, and above all his tactfulness, as upon the merits of the publication. He must never be at a loss for an answer to any argument, quick to perceive a point to his advantage, able to discern what line of argument is best for each particular case, and a man not easily discouraged. He should study to end a conversation in such a way that, if it is impossible at the given moment to close a contract, he will be at liberty to call again, never crowding a man so far that a definite and final refusal is given.

It is a mistake for a solicitor to devote his efforts exclusively to demonstrating that his paper has the largest circulation, unless it is the only point of value his paper has. There are some few advertisers to whom the mere quantity of circulation is the only consideration. To many others the character of circulation should be clearly demonstrated. The man who carries a stock of furniture, of shoes, or any other commodity that appeals to all classes of people, can not hope to reach all classes by advertising in a medium that circulates almost exclusively among one class, even if that medium has the largest circulation. The man who has gilt-edged securities to sell can not hope for the largest returns from a poor man's paper; neither can the man with bargain sales of 2, 3 and 4 cent goods hope to largely enhance his sales by advertising in the rich man's paper. Yet, where there are two papers recognized as being practically of the same class, then the one with the largest circulation will be the best one to patronize.

After all, the strongest claim of any newspaper, and particularly of the one which is not the leader in its city in circulation, is that no matter how large a circulation contemporaries may have, or how thoroughly they may be read by any given class in a community, there is only one way to reach the particular readers of any given newspaper, and that is by advertising in that paper. If a merchant can afford to advertise in but one paper, and his goods appeal to all classes, then he may be expected to select the paper with the largest general circulation, but he can not reach *all* the people without using *all* the papers.

It is waste of time to watch the "tips" on new advertising given in trade papers, as in almost every instance where an item is published that such and such a concern is sending out contracts, that concern has completed its arrangements and is deluged with letters similar to the one you are tempted to write. The sending out of circulars to foreign advertisers, or the writing of personal letters is useless. The only way to get this advertising is to go after it. You may not be able to secure contracts at once, but if you have good arguments you will be able to get your paper on the list when the advertising is next given out.

In the home field, circulars can be used to better advantage, but must not be depended upon to take the place of personal solicitation. By circulars I do not mean a long-winded dissertation on advertising, but occasionally something crisp and bright, briefly calling attention to some new or special feature of your paper, always presented in a novel, artistic manner, and never twice alike.

As an aid to securing advertising, the paper should make the most of every opportunity to demonstrate its progressiveness, be the first to bulletin news and the first to print it, and always endeavor to convey the impression that it is growing continuously and rapidly. All this has its influence on the advertiser and makes the work of the solicitor much lighter.

A good "want" page, aside from the profit that is in it, is a good advertisement. The paper that succeeds in convincing the little advertisers that to get results they must use its columns, has won a good battle and has an excellent argument with which to approach the larger customers. These little ads. can usually be developed by persistent efforts. Solicit every advertiser in other papers, every owner of a vacant house or of property that is for sale, every boarding-house and every residence that has a sign of any kind displayed; solicit every real-estate agent, employment agency and every person that has any use for the want ads. As soon as you are printing a few inches of these ads. have bulletin boards in several prominent places about the city upon which can be posted every day your "want" page. Call attention to the value of the department locally every day, changing the notices each insertion.

Where "open space" contracts are made, the advertising manager should keep close watch on the number of inches being used and urge the advertiser to use large spaces whenever he can manufacture a good reason for doing so. If the next issue of the paper is to contain some news feature that will be liable to increase its sales, several of these advertisers should be induced to give you big copy. The advertising receipts can be increased many hundreds of dollars each year by watching this one matter closely.

A systematic crusade should be made occasionally for small business, both one-inch ads. and readers. It is surprising what results can be obtained by devoting one day exclusively to soliciting local readers. It pays much better to centralize one's efforts upon a given line of advertising than it does to go out endeavoring to secure any and all kinds of contracts. The same is true in regard to the small one-inch and half-inch ads. Set aside a certain space to be devoted to these and keep at it until that space is filled; it will frequently be found that the same energy expended on a plan of this kind will more often result in securing and keeping a column full of little ads. than it will in obtaining the same amount of space from one man.

Persistent efforts will win.

(To be continued.)

From photo made on a Forbes orthochromatic plate.

JUNE MORNING ON THE VILLAGE ROAD.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A HOME-MADE RULE CASE.

To the Editor: VIRGINIA CITY, NEV., April 15, 1901.

I have noticed advertisements of various improved rule cases in the past year, but see nothing I think equal to a rule rack I have in my office. It was made in San Francisco over twenty-five years ago, stands five feet high, is sixteen inches in width, and will hold ten different faces of rule. The boxes run from six to ten ems in ens, and from ten to fifty ems in ems.

A HOME-MADE RULE CASE.

There is a smaller rack that accompanies it for rule cut from one em to five and one-half ems in ens. The rule lies flat on its side, on tin strips, so that there is no danger of face becoming nicked. I enclose a photograph of same. It seems to be a curiosity among printers or type men from the East, and it is a daisy. Hope this may be of some use to you.

WILLIAM SUTHERLAND.

FROM CULTURE'S FOUNT.

To the Editor: BOSTON, MASS., May 2, 1901.

A few days after my last letter was sent, like the verification of a prophecy, came the fact that Boston was to have a new daily. The new sheet is rather thin as a newspaper, and hardly a shadow of what one would think of as a Hearst production, yet it will very likely prove the advance agent of the real New York and Chicago style of journalism. The new sheet is fathered by Blakely Hall, the proprietor of the New York *Telegraph*, Chicago *Gazette*, Philadelphia *Leader*, *Metropolitan Magazine*, *Standard*, and a whole string of salacious and sporting concoctions. While it is hardly nothing more than a "patent insides" sort of a daily — for matrices are sent on to Boston each day from the parent daily, the *Telegraph*, and a few columns of "local stories" are hatched to pad the thing out, the Boston *Morning News*, as it is called, has certainly stirred up things. One can see the effects through the editorial and business headquarters and realize the indisputable fact that the staid old Boston type of journalism knows its days are numbered. The other papers are displaying signs of unusual bracing up in many quarters. The *Herald* has put in an expensive color press and is turning out a colored supplement that is decidedly creditable. The *Post* is getting on a great gait and is laying foundations also for a new color press. When it is put in position, the *Post* will have as fine a battery of presses as are to be found in Boston. The cheese-paring *Journal* is spreading a little on news expenses and its manager is tolerating the purchase of a small amount of news matter from space men. The *Traveler* is also stiffening up and trying to broaden its attenuated news service.

The typographical union is allowing the new daily to run under a limited system of toleration. The union objects strenuously to permitting the bringing over of the four pages of matrices each day from Gotham, but Hall sent a representative around to the union and he begged so hard for a few weeks' respite, "until they could get things running," that the union people voted to allow the thing to go on for a short time. There is already considerable feeling among printers regarding the matter and it is probable that an edict will soon be issued requiring the entire paper to be set up in Boston or not set at all.

The presswork and what typesetting is at present being done all takes place in the *Traveler* office, and I understand that $180 per week is paid for the privilege. Angus McSween, a son of a former Washington journalist, is the managing editor of the *News;* Allen Lowe, the well-known horseman, horse writer and Boston correspondent for one of your Chicago horse papers, is sporting editor of the new paper, while Bixby, formerly of Pittsburg and New York, is a desk man. Maurice Baldwin, formerly of *Town Topics*, is an editorial writer. For a couple of weeks the new concern bought fairly liberally of space men, and as a result, got in a lot of clever scoops. That has all been shut off now, and they are trying to establish themselves with the New York date-lined matrix stuff and what little "copy" the busy salary staff of four or five men can write. It will be interesting to see how long this thing will go on. If Bostonians want to pay 2 cents for a budget of day-old New York stuff, they will want the *News* pretty badly, for under present conditions, they can buy the New York *Journal* and New York *World* for a cent each. By this is meant that a hashed-up "evening edition" is made up in New York in the morning and put on an 11 o'clock train for Boston, the papers reaching here at about 3:30 to 5. They had an enormous sale for a time, but are now falling off seriously.

A thing that is a great hamper to a new newspaper, and the Boston *Morning News* is finding it no exception or slight impediment, is the problem of circulating the paper. The Hotel and Railroad News Company is bound by an ironclad contract not to take up the distribution service of any new paper or papers. The old papers watch like foxes and hold the News Company strictly to agreement. This makes circulation expensive for the *News*. Hall's plan and Hearst's plan of starting papers are at absolute opposites. It will be particularly interesting to note how the Hall system works. Hearst believes in making your earlier issues as strong as you possibly can, using all the ink, crack men, pyrotechnics and bluster that can be conjured. Hall is starting here just as he did in Chicago and New York, namely, "beginning low, going on slow," and trusting to the future to make it possible to "rise higher and take

fire," as they used to say in the ancient adage doled out to boys who wanted to become orators. A by no means small patronage is coming to the *News*, practically in spite of itself, as it were, and if Howard Breen, the circulation and business manager, had free field, he would make things hum. Breen is virtually business manager for the entire string of Hall publications. Years ago a telegraph operator, he developed into the genius who built up the phenomenal circulation for the *Metropolitan Magazine* and the *Standard*.

Your Roswell Field, so long the "Lights and Shadows" man of the *Evening Post*, has been making all kinds of eminence here by his letters ridiculing Boston in the Chicago *Post*. His letters are copied back with unfailing pertinacity by the staid, grandmotherly Boston *Transcript*, and it keeps the *Transcript* busy reprinting Field's lucubrations and making editorial corrections of them. Field has lately risen to the dignity of being interviewed as to his opinions on Boston. Last month Field had a delightful story in that literary holy of holies, the *Atlantic Monthly*. He has been introduced everywhere, invited everywhere, and is having a devil of a picnic in Boston.

Perhaps Chicagoans do not know how far they are advancing in musical reputation and standing, but I am sure all who are proud of the Windy City's progress in this art will be glad to know that a couple of leading Boston concert managers are going to open branch offices in Chicago. "Chicago is going to be the musical center!" is the enthusiastic comment of one of the gentlemen. BEENSON BROWNING.

MAKING THE BEST OF AN INSUFFICIENT EQUIPMENT.

To the Editor: READING, MICH., May 8, 1901.

A great deal of complaint is made by printers in country offices because the old man does not keep buying something new — keep up with the times. Also the old man is inclined to grumble some about the advantage his more fortunate city brother has over him in the matter of keeping his types up to the later-day faces.

Now, while both are justified, in a measure, for this fault-finding, yet there is such a thing as adapting one's self to circumstances. An out-of-date, apparently, job outfit can be made to produce some of the best of results by carefully studying effects in point of plainness, neatness and proper display.

While this may not be of much interest to the majority of INLAND PRINTER readers, yet my experience in one or two points may be a benefit to some placed in like circumstances. As job-printer and foreman on a country paper with a circulation of over 1,700, carrying from fifteen to eighteen columns of advertising weekly (of which about nine columns must be changed every week, with but about a day to do it in), and averaging $25 per week in jobwork, with but one girl besides myself on the force, I am frequently brought almost to a standstill. Our paper (six-column quarto) is run on a Prouty, while our only jobber is a 10 by 15 Golding jobber (one of their oldest ones). The gearing is worn so that the tympan bed has from one-eighth to three-sixteenths of an inch play. Now, on a light-faced job, where I can not set the impression snug, I place some heavy rule in the chase just outside the margin of the job, on which I throw the impression to relieve the type until the play in the gearing is all taken up.

I was called upon a couple of years ago to take charge of a job-office for a few weeks in a small town over in Lenawee county, Michigan. One day the supervisor of the township came in with the copy for the township election ticket, with only a few hours left in which to furnish the clerk with the proof. An invoice of the stock proved that I did not have enough brackets ([ ]) and short rules combined to make one-half the required number of squares (□). Thinking I would make extra runs to put in the squares, I started to set the head, "Official Ballot," in an 18-point letter, when I noticed that Barnhart Brothers & Spindler's em quads had a square rim around one end. I set the job, using one of these quads where the squares should be. After locking the form I turned it face downward on to a cardboard on the stone, then drove those quads through until they were type-high, filling the bottoms with plaster of paris paste. The squares were perfect.

O. V. LA BOYTEAUX.

MORE ABOUT DIVIDEND-PAYING TYPE.

To the Editor: GREAT BARRINGTON, VT., May 8, 1901.

I always read the articles of F. W. Thomas, as they appear in THE INLAND PRINTER, with much interest and profit, and admire their writer for the sound sense they show him to possess. His article in the April number of THE INLAND PRINTER, entitled "Dividend-Paying Type," is full of good advice, and it will be well for print-shop owners to consider well and act along the lines suggested by him. I have for some time been convinced that as well or better work could be done with more profit if the average printing-shop had about one-half the number of faces usually on hand and larger fonts of the other half, than is now the result with the equipment of type that too generally prevails. When Printers' Technical Club No. 1 was flourishing in Rockford, Illinois, I prepared and read a paper upon the "Composing-room," and which was subsequently published in THE INLAND PRINTER, in which I set forth my ideas as above indicated and which, though commended, produced no other result. Whenever I have opportunity to give expression to my views on the matter I always urge less diversity of faces and a larger quantity of useful types, and that the turning of type which was accumulating dust into cash or more useful material was one of the ways to increase the profits, which are meager enough, all proprietors will agree. I contend that the lying in the cases of one hundred pounds of unused type is as though the proprietor took $7 out of his capital and laid it in the same place. It is there, but it earns nothing, and instead of showing on his stock account as one hundred pounds of type, value $40, it is an actual loss of the use of $7, with the added expense of case and rack room.

Although my actual experience as journeyman and foreman has not taken me into many different print-shops, yet my experience and observations convince me that it is a conservative estimate to say that $1,000,000 is lying useless in the printing-offices of the country in the shape of unused type alone; and not admitting Mr. Thomas' contention, which is right, that printers would make more profits if they equipped for special work instead of "general and commercial printing," the fact remains that more profits would result if Mr. Thomas' suggestions regarding the weeding out of unused type were carried out by the owners of print-shops generally.

I have predetermined that should I ever have authority as owner or manager of a print-shop, every font of type that did not earn its pro rata of dividends would not be kept in the shop longer than it would take to "dump" it and box it up for shipment to the nearest typefounder, and I have also determined that if I had the choice of selecting the equipment of a new composing-room, the first faces considered would be gothics and old-styles, and next, if occasion demanded additions, only such faces as would harmonize with the gothics and old-styles would be considered.

During my residence in Rockford, Illinois, I was employed in a print-shop whose owner would not allow type to be "dumped" even if worn out or way out of date, but, if the case room was needed, it was "set up" into pages and labeled and laid on the shelf for the possible emergency of a customer, who had some printing done once in five or ten years, bringing in a job to be set "like copy," and, when such a job did actually come in, the time wasted to find the package of the desired type, untie it and pick out the type required, and the result of an out-of-date job set in worn-out type was so unsatisfactory that I am not yet convinced that the customer would not have

preferred more up-to-date-type, and the profits to the office would certainly have been larger. The result of such a policy undoubtedly showed no depreciation in the "account of stock" by reason of certain fonts of type being stricken from the list as "dumped," yet, when the shop was later purchased by progressive printers, they had a lot of "old type" to sell to the typefounders, which, I am glad to say, they lost no time in doing.

All the above may not have sufficient weight to cause any movement of the "stream of wealth" that lies dormant in the cases of the small and medium sized print-shops of the country, as they are only the opinions of a "pounder of the stone," but they are, nevertheless, sound logic.

JOHN R. BERTSCH.

Photo by A. H. Plecker, Lynchburg, Va.

SNOWBALL.

HAVING FUN WITH THE ADVERTISER.

An advertiser in one of the local papers of Rochester, New York, seems to have stirred up a spirit of irony among members of the craft. The advertisement which called forth a number of replies is as follows:

> WANTED — First-class cylinder and platen pressman, who is able to handle fine catalogue and half-tone work; must also be a first-class job compositor and stone man, and an accurate proofreader; position includes the foremanship of a newspaper and job-office, and the direction of a force of fifteen; a man of middle age, with executive ability, and a desire to stay with the business is wanted; he will be the right-hand man of the proprietor and have full charge of mechanical end; will be expected to do the fine make-ready and best display. Address P 5, this office.

The replies evidence that the writers had a full appreciation of the work required and an anxiety to meet all other possible emergencies that might arise. Here is a fair sample of a number:

ROCHESTER, New York, ————, 1901.

ESTEEMED SIR,— I hasten with somewhat of trepidation to answer your advertisement in today's *Democrat*. I say with trepidation, because I fear that some more fortunate applicant may have gotten in his application before me, and a position such as you offer, and one so really desirable, is not to be found every day.

As to my qualifications: I am able not only to "handle fine catalogue work," as required, as well as half-tone work, but can, in an emergency, make the half-tones. I have conducted a machine shop, and the experience acquired therein fits me for repairing or building presses. My ability in this line may commend me as a valuable adjunct to your office as well as to your household, for I can repair wringers and sewing machines with equal facility.

The fact that I assisted Noah Webster in the preparation of his dictionary, of which you may have heard, peculiarly fits me for the duties of proofreader, and a service of seven years in a stone quarry should commend me for the position of stone man. I regard myself as thoroughly competent to take charge of a force of fifteen men, having at one time been head keeper in Auburn prison, where I had several hundred men under me, and all in a high state of discipline. I would be glad if you would give me a trial either as right-hand man, or as left hand, left leg or any other part of your anatomy.

Being a single man, and with no especial evening attractions, I could put in a few hours after supper, if necessary, cutting and making clothes for your children.

I would start for $9 a week, payable partly in store orders if necessary. Very truly, ————.

ONLY A PRINTER.

BY WILL M. MAUPIN.

Only a printer? His finger tips
Give voice again to long-dead lips,
And from a past and hoary age
Recalls the words of seer and sage.
No painter he —
But line by line he tells the tale
That color gives to canvas pale,
And masters old before us stand
With brush and palette clasped in hand,
So we may see.

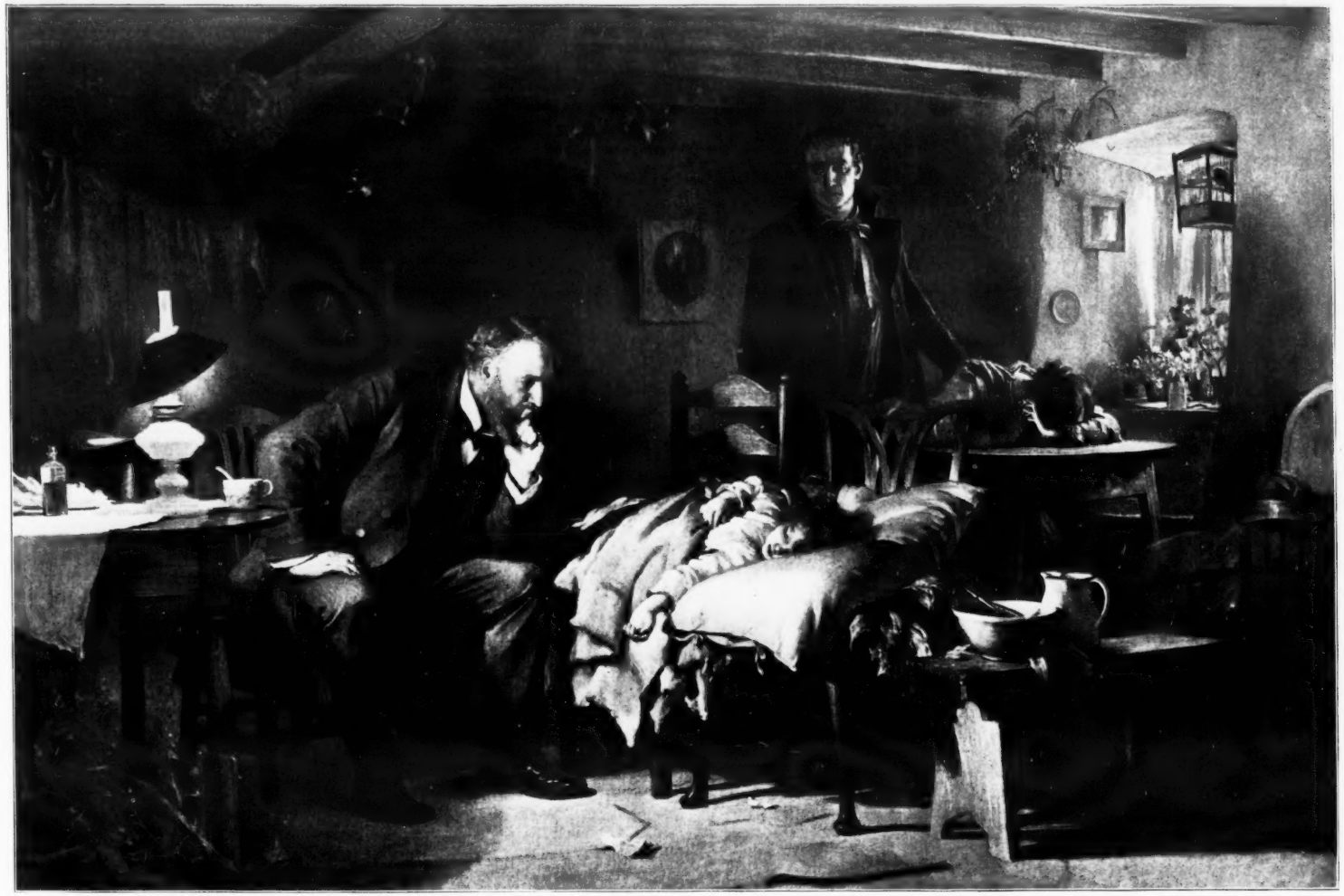
With patient toil while others sleep
He makes the ages backward creep,
And knights in armor ride and fight
"For God, my lady and the right."
No player he —
But by the magic of his hands
The curtain rises in all lands,
And actors for a season rage
Their few brief hours upon the stage,
So we may see.

Only a printer? His magic trade
Hath all earth's scenes before us laid.
He moves his hands and to our eye
Come scenes where soldiers fight and die.
A wizard he —
For he but waves his hand, and, lo,
The world with knowledge is aglow;
And by the magic of his art
The future's curtain draws apart,
So we may see.

Only a printer? His magic spell
Preserves earth's sweetest story well;
Of how on Calvary's cruel tree
The Savior died to make men free.
A prophet he —
For by his art he makes the book
Wherein the weary soul may look,
And looking, see the promise blest
Of home and love and endless rest —
Eternity.

AN EXPRESSION FROM SCOTLAND.

I consider THE INLAND PRINTER the most wonderful trade magazine I have ever set eyes on, and I am quite sure there is not a printer in the wide world with any brains who ought not to be a subscriber.—*John Wilson, Wilson's Advertising Offices, Glasgow, Scotland.*



From painting by Luke Fildes.

THE DOCTOR.

Echoes From the Press Clubs

BY FREDERICK BOYD STEVENSON.

Pat Sheedy, whom all the old Chicago newspaper men know as a "square" gambler, has suddenly become famous. You know it was he who brought about the recovery of the Gainsborough painting of the Duchess of Devonshire after it had been stolen for twenty-five years. I saw Pat in the Sturtevant House in New York the day the news was published.

"Now, on the level," said I, "were you the one who was instrumental in getting back that painting?"

"Nothing doing," said Pat, and the same old smile illuminated his face that I have seen pass over it whether the limit stacks he had piled on John Condon's table in Chicago were doubled on the turn or swept away on a "whip-saw."

"Do you suppose," continued he, "that I would give away a poor devil of a thief? Not if they put me on the rack would I divulge that man's name."

That was Sheedy all over. That is why they call him a "square" gambler.

But seeing Pat Sheedy brought back a scene in Condon's old place in Chicago. Sheedy was playing heavily — faro, of course. He had his luck with him and was winning nearly every bet. A newspaper man — you all know him well — had observed that Patrick was taking down about all the bets he made. So this newspaper man, who really needed the money, bought a modest stack of whites. He split them into dollar and quarter piles and bet along with Sheedy. If Sheedy would shift the queen from open to copper, the newspaper man did likewise.

Finally Sheedy "got onto" the game, and it made him nervous. So he shifted over to another table. The newspaper man changed, too. Pat lost a few bets; then he noticed that his friend was with him. The big gambler again shifted to the original table. The newspaper man was with him. The changing back and forth went on for ten or fifteen minutes. Then Sheedy turned around, looked his follower squarely in the face, beamed one of those irresistible smiles, and said in his well-modulated voice:

"Say, old man, I hate to call any one a hoodoo, but if you'll just stop piking in here for twenty minutes I'll break this damned bank and divide with you."

❧ ❧

Charles E. Chapin, the city editor of the New York *Evening World*, likes quick action. When a reporter is a little bit logie it gives Chapin the wobbles.

Once on a time he sent a new man to a fire. The new man was fresh as yellow paint. The fire was only a little ways up the street, but it took the new man three-quarters of an hour to find a telephone.

"The fire is at No. 343," said the new one over the wire.

"Yes," said Chapin. He knew that already.

"What'll I do now?" queried the reporter.

"Find out about the fire."

"The watchman won't let me in the building."

"Knock him down," said Chapin, and he rung off.

In half an hour Old Yellow was at the 'phone again.

"Well," said Chapin.

"Fire's in the ninth story," yelled the reporter.

"What's the damage?" asked the city editor.

"Don't know."

"Find out," and Chapin slipped the trolley off once more. In the meantime he had sent out a real reporter and found out all about the fire. But in twenty minutes more Yellow Boy was snapping sparks over the wire again.

"Damage was five thousand dollars," he chortled, with the air of a man who had delivered a beat.

"Oh, that's all right," said Chapin, who had printed it all in the edition now selling on the street.

"What'll I do next," inquired the reporter, like one seeking advice of a doting father.

"Get on a Broadway car," said Chapin tenderly, "and tell the conductor to let you off at the Pulitzer building."

❧ ❧

One of the old men on the New York *Tribune* told this:

"Horace Greeley had a peculiar way when he was grinding out his editorials of sticking one foot out behind him. When any one interrupted him he would kick out that foot like an impolite mule disturbed at meal time.

"One afternoon Greeley was in the midst of one of his leaders when a tall, lank individual with a high choker, a chimney-pot hat, a white tie and a broadcloth suit paused before the sanctum door, which was open. Greeley kept on writing, his left foot protruding behind like a piece of rope on the tailboard of a hay wagon.

"'Ahem!' coughed the lank one, for the purpose of attracting the editor's attention.

"But Greeley kept on writing.

"High Hat couldn't stand it any longer.

"'A-hem, Mr. Greeley,' said he.

"But the only response was 'scratch, scratch, scratch,' from the pen, as the old man proceeded to make those illegible characters on white paper that drove many a good printer to drink.

"Again White Tie was in evidence.

"'M-i-s-t-e-r GREELEY,' shouted he, and he pounded on the door with the butt end of a cotton umbrella.

"The great editor never looked up, but he kicked out at the intruder with that left foot.

"'Mr. Greeley,' shouted the lank visitor; 'do you know that one hundred thousand persons go to hell every year?'

"Greeley scratched on and kicked as he grunted:

"'Not half enough of them go there.'"

❧ ❧

Some of the newspaper men were talking about this love for steady-going papers still possessed by a few people in New York. Just then old Jimmie Roach came along.

"Uncle Jimmie," asked one of the boys, "what papers do you read?"

"Just two," replied Uncle James. "The *Times* first, which advertises that is has 'All the news that's fit to print,' and then I read the *Morning Telegraph* and get the rest of it."

❧ ❧

Charles T. Yerkes, who recently returned from London, where he has been closing the details of his underground deal, told me a few days ago that, having sold out his street railway interests in Chicago, he would devote most of his time to the personal conduct of his newspaper, the Chicago *Inter Ocean*.

A man who has ever worked on the old *Inter Ocean* always has a lingering love for the dear sheet. Since Mr. Yerkes bought it he has put more snap and vinegar in it than it ever had before. I often wonder what the good old deacons who used to keep the *Weekly Inter Ocean* folded away on the same shelf with the Bible do now that the paper has developed into a worldly up-to-date purveyor of news.

It looks as if there might be an opening for a great religious daily in Chicago. In the old days the church-going folk read the *Inter Ocean* in the morning and the *Journal* in the evening. Now both have gone the way of the flesh. Some years ago, when Oliver Hazard Perry, who invariably bet a "fish" instead of a chip at the Press Club poker table, was writing able editorials for the *Journal*, a misguided person changed the

type of the title. Immediately there went up such a howl from the old subscribers that the publisher was obliged to restore things to their accustomed order or go out of commission.

Now the only really good, quiet reading left to the Chicago public is the New Testament.

Printing Trade Economics

BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

The platform which this department has been formed to support is as follows:

I.—One Typothetae, under one administration, with one central treasury.

II.—One Union, under one administration, with one central treasury.

III.—One court of arbitration and conciliation, composed of an equal number of typothetists and union men.

IV.—One scale, graded according to actual cost of living in city and country.

V.—One common rule for every workshop in the country.

VI.—Trade courts composed of an equal number of employing and employed printers in every district, to decide conflicts arising under the common scale and common rule.

VII.—One bureau of printing-trade statistics and a common labor bureau.

I.—THE PRINCIPLE OF POPULATION IN THE SOCIALISTIC LITERATURE.

Mr. Stephen Bell, a contributor of the *Typographical Journal,* takes umbrage at a late attempt of mine to prove the truth of the Malthusian doctrine on population through quotations from Lasalle and Marx — the best exponents of modern socialism. It seems blasphemous to faithful Socialists to believe that population has the constant tendency to increase beyond the means of subsistence. Not because "they trust in the Lord and do good," that they may "dwell in the land, and verily shall be fed"; but because it is derogatory to the attributes of the ideal socialistic state to think that it is not immune from this disease of human society.

What is the attitude of the shining prophets of socialism to the Malthusian doctrine? Karl Marx confines his remarks on the subject to the specific proof that the phenomenon usually styled over-population is in reality surplus population—that is, an aggregation of working people who are unemployable through the application of labor-saving machinery or any other cause. Lasalle proposes emigration against the glutting of the labor market. He says:* "Since Adam Smith, all economists reiterate the story that human labor is the source of wealth. Hence, the more men, the more wealth. If this is not the case, there must be a far-reaching inconsistency which is caused by the whole of our economic antagonisms. These must be changed, for the increased population will be the source of increased wealth. The Malthusian error, that the quantity of food (grain, etc.) could not be increased in proportion to the increase of the number of men, has been refuted long ago; if it were not, it would be a matter of consideration after perhaps a thousand years, as we now cultivate only a very small portion of the earth."

I cite the whole of Lasalle's statement because it contains everything which has been said on the subject even by the so-called up-to-date Socialists. Their literature stumbles over the two problems of how to overcome human laziness and the dire consequences of unlimited propagation. Each writer, of course, claims to have removed these stumbling-blocks of paper-socialism.

It is done by the stratagem of superposing a better race of men than actually live on earth. The substitution of an equal distribution of the national dividend is supposed to shorten the working-day so as to satisfy the laziest workingman, and science is expected to double and treble the fertility of the soil.

Some authors flatly deny that men have the drift to increase their number in geometrical proportion, although no physiologist corroborates their assertions. Others deny that the fertility of the soil is limited; although it is evident that even with the best system of manuring, each plant must have elbow-room; and that consequently there must be an absolute limit of the fertility of the soil.

Others, again, point out that the high socialistic civilization will tend to decrease the potency of men and fecundity of women, although we see everywhere highly educated men and women rearing astonishingly numerous families.

Not a few socialistic authors think that temperance would and could restrain over-population. But, when we come to think of it, what does temperance mean in this respect? Would it be temperance to have monthly or quarterly cohabitations? Whoever says that temperateness of this kind would be a bar to fecundity holds queer notions of the physiology of procreation. It has been proposed to advance the marriageable age. But this remedy is successful only when women are compelled to await their nuptials until they are near the change of life. No law of any socialistic state could prevent men from over-populating their communities. On the whole, I am afraid that there is no power on earth to discipline the working classes into that thrift and abstinence which would be the basis of the least approach to equal distribution. Indeed, the further we follow the problem of how to counteract over-population, the nearer we come to what Lasalle calls "schweinerei"— which means, in bad English, piggery.

II—WHY WORKINGMEN INQUIRE INTO THE PRINCIPLE OF POPULATION.

My esteemed critic, Stephen Bell, cites from Machiavelli the stale saying, "All men have eyes, but few have the gift of penetration." With due deference to the masters of socialism, I would like to add: Socialists have acuteness, but they lack penetration, and, inasmuch as our trade, being in distress, requires the cöoperation of all acute reasoners belonging to the working classes, I beg permission for an attempt to deepen their penetration of the hidden causes of over-population. Acuteness coupled with penetration destroys the cobwebs of modern social subtilizers whose pens seem to be afflicted with chronic diarrhœa.

Workingmen fond of reasoning about population generally care very little to know the laws of procreation. Neither is it particularly their desire to understand why God Almighty creates more living beings than can enjoy the fulness of the earth; why tigers eat lambs, and why men kill tigers, lambs and men. Enlightened workingmen, however, have a deep interest to know, firstly, how the fertility of their country affects the well-being of its inhabitants; and secondly, what relation exists between the well-being of individual workingmen and the number of inhabitants of their country. In other words, inquiry into the principles of population is made to ascertain how far individual well-being is affected by the rise or fall of the number of inhabitants of a given country.

WHAT IS THE BASIS OF INDIVIDUAL WELL-BEING?

A workingman's happiness does not alone depend on his income, but also on the length of his work-day. Stuff a man's stomach with the best food, let him enjoy the fleshpots of Egypt, but keep him on the treadmill of work ten, twelve, fourteen hours every day, and he will be unhappy still. Slavery is not only a legal state of men, but also the consciousness that not a minute of their lifetime belongs to them. Give workingmen meager food, but a certain time between work and sleep in

* Becker, "History of the Labor Movement," Chap. XIV, p. 165.

which each can say to himself, "Now I am free"—and they will be easy. This craving for a time of mental rest, expressed by the universal demand for an eight-hour day, comes out of the depths of man's spiritual nature. His thinking machinery needs oiling every day and must have time to cool off when its movements are heated by continuous friction. In short, the Creator has breathed a living soul into the human body which rebels against extinction in sweat-shops and factories.

WHAT ARE THE INGREDIENTS OF THE INCOME OF WORKINGMEN?

The food and commodities which *come in* and enter into their bodies and household. Wages, that is, dollars and cents, are merely orders on society to deliver a certain quantity of food or commodities to the bearers. That which comes into the households of men consists, *firstly*, of means to sustain their physical life — namely, food, clothing and shelter; *secondly*, of means to sustain their spiritual life — namely, education, books, pictures, adornments of the persons belonging to the household, as well as of the household itself, such as furniture, carpets, pictures, etc. In short, the ingredients of the income of workingmen are twofold — means of sustenance and means of cultivation. After the foregoing is fully understood, we can define the full bearing of our inquiry into the principles of population. We want to know how changes of the number of people living in a given country affect, firstly, the means of sustenance; secondly, the means of cultivation; thirdly, the day of labor.

The author will with pleasure continue this inquiry in the columns of THE INLAND PRINTER, provided all parties concerned are satisfied with the undertaking; that is, if the readers and publishers of this trade journal will approve of the use of its columns for the discussion of those abstract truths which lie behind the labor movement.

INDUSTRIAL LAW IN FRANCE.

The French republic of 1789 enacted the first conspiracy law of modern age on June 7, 1791, which forbade every form of trade associations. By this expedient it tried to establish perfect liberty, and it brought forth the business system of unlimited competition, which is the modern of modern slavery. But the Government soon relaxes its persecution of trade-unionism until the second empire renewed the attempt of isolating business men in order to again give full sway to competition. Napoleon I., in 1810, limited the printing and publishing trades. Only a certain number of printers were licensed in each department — for Paris, sixty. Licenses were granted only to such persons as could prove capacity and good conduct as well as loyalty to the emperor. The press law of 1868 gave journalists permission to establish their own printing plants. After the great debacle of the second empire, 1870, the printers' license law was revoked, but many of the old business limitations remained in force. It was left for the third republic to revive French trade-unionism through the law of March, 1884. It can not be said that the Government created the new organizations. The trade unions, called "syndicates," had grown up with the country, the same as our own trusts and trade unions, not as illegal, but, so to speak, as extra-legal bodies. The law of 1884 merely recognized them and organized their future activity so as to harmonize, as far as possible, the economic antagonism of society, a task which is undoubtedly still before the American Government. Our consular reports of April 8, 1901, give interesting details of the associations of farmers working under the French law of 1884, which have a semi-social and business character. We cite the following: "To organize under the law of 1884 it is necessary that one or more persons should form a group of about twenty men of good standing. These recruit a number of honorary members, often of the wealthy or the titled gentry, and they proceed to elect officers and draw up conditions. To facilitate this, sample copies of printed constitutions are provided. Of the 1,192,260 members of the various syndicates, the farmers number 512,794.

"These farmers' syndicates combine and organize in a larger society, called a union, of which there are ten in France,

"YE PRUDENTIAL PRINTS."

The compositors in the printing department of the Prudential Insurance Company, Newark, New Jersey, gave an enjoyable outing on Saturday, May 11, at Carlstadt. The above illustration is from a photograph by Lester I. Dygert. Mr. Dygert sends copy of the "Symposium and Wassail-Bout," a unique production, but does not state whether the picture was taken before or after the bout.

each district with a separate headquarters. Over these is a central body in Paris, to which all the subordinate unions report and which represents their interests before the French Parliament, railroad companies and the public generally. A union has all the rights and powers of the syndicates, except that it can not sue or be sued, or hold real property, prerogatives which are conferred only upon the syndicates and which they can not delegate.

"In answer to my question, 'What are the advantages of a syndicate?' addressed to the secretary, Mr. Jean Raulin said: 'There are two kinds; firstly, they contribute to the defense of the rights and material interests of the farmers; secondly, they support and make known the political rights of the farmers and secure respect for them.' Among the material interests he mentioned the buying of fertilizers and implements at wholesale prices, the securing of cheap transportation, the sale of products in the best markets and at a time to get the best

Photo by Mrs. F. W. Morgans, Middletown, N. Y.

AN INTERRUPTED TREAT.

prices. It is believed that these syndicates have created an insurmountable barrier to the triumph of socialism."

Let us printers hope that the International Typographical Union will send its well-salaried and genteel-looking staff into a five years' apprenticeship under these bare-headed French boors in clogs, at one time called "*sans culottes,*" to learn how a sensible trade organization should be formed and carried on. This would, I think, knock a hole into their swelled heads from which all inflation could escape with a whirl strong enough to carry to the clouds the stereotyped columns of self-adulations written by the taffy-mongers of the *Typographical Journal.*

After this, the reorganized printing craft would become the teacher of all other trade organizations and assist our common government in the promulgation of a national industrial code, which will, similarly to that of the French, organize self-government in business. It is strange that a practical people like the Americans should tolerate so long the miserable botchwork of politicians on the fundamental conditions of their business life!

"THERE HAS BEEN MUCH THROWING ABOUT OF BRAINS."
—*Shakespeare.*

Mr. James H. Martin, a contributor of the *Typographical Journal,* rebukes me for making critical notes on his propositions concerning trade affairs. He wrote an article full of pointed sentences and forcible periods for the benefit of the printing craft and I culled the best of them without minding his peculiar point of view. Now I am told that it was not fair to take the words which he used in their full scope. For the sake of justice or politeness, I should have limited my own views of economic institutions to suit Mr. Martin's; or, at least, laid his peculiar definitions on top of the plain words of his periods. For example, Mr. Martin made a sweeping assertion on the virtues of "the people," and expected of me to construe the word "people," not as taught in our dictionaries, but rather as limited by the writer, who had a particular number of mineworkers in view. Further, my critic characterized "a trade union," and wanted me to look upon a local workingmen's club as if it were a union of the trade of which they are members.

Mr. Martin's cool rebuke of my mode of speaking about his propositions is a fair sample of the system of bandying reproaches practiced at present by the majority of writers of trade journals; no matter, if they defend the interests of employers or employes. Using the words of our vernacular, when speaking of social questions, they require their readers to superpose the half-conceived and artificial notions of their class on top of the common definitions given in our dictionaries. The source from which this method of violating recognized ideas flows is the "class consciousness," a word invented by the leading German Socialists and supposed to denote a mysterious state of the human mind. According to these authorities, we must believe in the existence of a double-consciousness in which what happens to the individual in the journeyman's state is not remembered by him in the master's state. This month's *Typographical Journal* relates the wonderful story of a renowned Massachusetts printer, who forgot, at the moment when he became a master, all he had said and done while a union man. This strange "class consciousness" has the quality of impelling laborers to put socialistic definitions on words which denote our fundamental ideas of society, business and government; while it twists the minds of employers so as to put the definitions of the Manchester philosophy on the same innocent words. Class consciousness is the mask-shop of human ideas, and articles written by Socialists and capitalists on our common wants are English words dancing can-can in the masks of glittering generalities. The general result is that discussions become accusations. The industrial classes do no longer understand each other. For example, the words liberty, property, order, morality, etc., as used in the labor press, are translated by employers to denote tyranny, injustice, theft, anarchy, immorality, etc., and vice versa. Indeed, the Babylonian confusion of languages is nothing compared to the modern confusion of ideas through this miraculous class consciousness. Apprentices do not understand their superiors; employers and their officers can not speak to their workingmen; clergymen are unable to reach the hearts of laborers; statesmen meet a deaf ear when addressing the working classes, and judges explain the law according to Manchester definitions of English words bearing sound American ideas of liberty, law and social order. I, for my part, have started a modest crusade against the aberrations of the masters' and journeymen's class consciousness in the printing trades, and shall continue to call my fellow-craftsmen of the upper and lower benches to order whenever they violate common sense, that is, the sense of their common weal. Common sense has the quality of burning the tyrant selfishness and calling forth from its ashes that self-devotion to the common interests of our kind which modern individualism has neglected to the detriment of our civilization. However, rest assured that, though I often use the weapons of irony and satire against that trade-unionism which is vulgar trade-bullyism, I shall never speak with malice toward typothetists and union journeymen. As I said before, sooner could owls and bats drive back the rising sun beyond the eastern horizon than hypocritical craftsmen's rings the truths of common-sense trade-unionism.

AFTER-STRIKE ARBITRATION.

The movement of the London compositors for an advance of wages and a shorter workday has come to a conclusion. Dreading a stoppage of the printing industries, the employes modified their demands and the employers their resistance. Too proud to plainly acknowledge this drift of their thoughts, both parties agreed on an umpire to pronounce for them the simple sentence, "Halve it." The magical word was spoken

and the troubled waters were smoothed. Satirical fellows compare transactions like this to the methods in vogue in Chatham and Baxter streets, where sellers demand twenty, meaning ten, and the buyers offer six, meaning eight, and where both parties rub their hands in delight when they arrive at a settlement on nine after hours of higgling. Trade bodies agreeing to end mean chaffers on the terms of labor through an umpire, dignify this convenient method of receding from untenable positions with the charming term "conciliation," and shaving unreasonable demands by the fiat of an umpire is politely styled "arbitration." I can readily understand why labor unions like this sort of collective bargaining. Today they can ask ten and settle on five, and tomorrow they can call again and get the rest through the intercession of another arbiter. Little drops of water hollow a solid rock. But it seems ludicrous when level-headed employers agree to this sort of arbitration, which is nothing but a travesty on social justice. They argue like the man who cuts off his dog's tail piecemeal, thinking this less hurtful than to remove the whole appendage with one stroke.

ANTE-STRIKE ARBITRATION.

Entirely different from the above-cited huckster system is the German printers' method of adjusting the conditions of labor. Five years ago the masters' and journeymen's unions united on a common rule to hold good for five years. Adopting the motto, "The common rule is an expression of what master and journeymen printers consider right and meet in the printing trades of the German empire," they have lived up to their declaration and founded a printing-trade government on the

MAY.

model of the Constitution of the United States — that is, they instituted a legislature, an executive and a judiciary, composed of expert printers of both classes in equal numbers. The method pursued by the German unions is that of powerful nations granting each other equal rights and benefits by solemn writ. Its spirit is reciprocity and mutual protection of common interests, which has acted wonderfully toward the improvement of the German printing craft. The prices of printed matter have generally been enhanced without sacrificing the business liberty of individual employers, as the American trust system does. Wages have been raised and working hours shortened without resorting to the extreme methods in vogue in countries which disdain the common rule in workshops.

The treaty is now expiring and the question of renewing it is under consideration in the local unions and trade journals. As an example of the spirit animating the class of wage workers after an experience of five years with the common rule, let me quote the following from *The Correspondent*, which is the journeymen printers' official organ: "The main question before us is whether it is advisable to revoke or to amend the treaty with our employers. But the renewal of the treaty can no longer be questioned, since our convention at Mayence has fairly and squarely placed itself on record in favor of preserving it. How greatly we have improved our condition under the sway of the common rule since the year 1896 is conspicuous from the following figures: In February, 1896, there were 18,340 union journeymen employed in 1,279 card offices, and in December, 1899, we counted 30,311 union printers in 3,053 loyal offices. This is indeed a proof that we have fared well under the common rule, and we can without solicitude agree to a renewal of the treaty for another term of five years."

In regard to the proposed amendments to the common rule, the writer continues: "Although it is desirable to agitate for the eight-hour day, I would rather plead to abstain from this at present in order to gain an increase of wages to meet the increased cost of living. In this connection let me advise the craft to keep its wishes within the limits of what is attainable in order to give greater unity to our movements." The trade census of January, 1901, gives the following interesting details: Four thousand four hundred and fifty-four card offices in 1,342 cities pay full union wages to 36,677 workmen; of these, 991 receive the two-thirders' minimum, and 632 work under the country-town minimal scale; 31,763 journeymen work nine hours and less; the rest vary between nine and ten hours under special permits. There are now 7,489 apprentices at the case and 2,682 on the press, against 1894 with 12,772 boys to less than thirty thousand men; 418 non-union firms work with 863 boys at the case, and 69 firms have 111 boys on the press in excess of the common rule; there are 608 firms with 3,502 journeymen employing no boys; 70 employers keep no journeymen, but work with 137 boys.

Instead of explaining how the common rule tends to raise prices, etc., let me cite the following fact: In Berlin are four hundred card offices, and in my native town — a country place with ten printing concerns — are eight card offices. Question: What could New York do if four hundred printing houses were united with their workingmen to improve the printing trade? And if eight of each ten suburban printeries were card offices? Let me conclude with the two propositions which I have often pronounced:

The price of labor is the natural limit of competition; and
United with our men, we can demand our price!

APHORISMS.

THE writers of our workingmen's trade journals seem to have been endowed with more reason than they see fit to use in their vocation.

WHAT is political economy to well-bred business men? A number of theories, originally taken from the works of Adam Smith, Ricardo, John Stewart Mill, etc., then paraphrased by their followers. These abstract phrases are supposed to show how certain methods of legislation may assist individuals to make much of little.

AMBITIOUS labor leaders generally begin where they should end. Printers, of course, can not help setting everything upside down.

WHAT is political economy to newspaper publishers? The warehouse from which they draw their stock in trade — intellectual food for the people. Of course, they must serve with such diet as is palatable to their customers, and are no more

responsible for the digestion of their articles than liquor dealers are for the *katzenjammers* produced by their traffic.

I BELIEVE that those union leaders have a very bad conscience who act upon the impulse to argue it deaf and dumb.

WHAT is political economy to laborers? A body of dogmas enkindling the faith in a millennium which is to be established through society since the natural sciences have deposed Christ. "Their faith is the substance of things hoped for, the evidence of things not seen." I often wonder if this modern faith in political economy will ever subdue kingdoms, work righteousness, obtain promises, and stop the mouths of lions, as did the ancient faith in God. Certain it is that many laborers believe as ardently in the possibility of the millennium as did the poor and downtrodden slaves of Rome, who met nightly in hidden caves and somber catacombs to listen to the evidence of things not seen.

WOMEN can never have too many virtues, but labor leaders who practice too many virtues are womanish.

I BELIEVE it was Ricardo who invented the idea that capitalists are the nations, laborers their tools, and farmers a kind of ballast to the ship of state.

INJUDICIOUS ignorance is always impertinently arrogant when placed at the head of employers' and laborers' trade unions.

ADAM SMITH accustomed society to the practice of viewing every adult as a responsible representative of a business. Through him, the poorest laborer became as much a vender of merchandise as the richest factory owner; and his theories made us condemn bankrupt laborers with the same severity as we do bankrupt producers. "It is their own fault," we say, shrugging our shoulders and turning to our daily routine.

IF the hopes of every union were realized, there would be nothing left to do for their members. If the desires of every "organized workingman" were fulfilled, there would be no further use for their unions.

THE history of political economy is the record of the evolution of man's economic ideas from barren trade individualism either to fertile trade-unionism or to adamantine socialism.

CONTENTMENT with present conditions is undoubtedly better than craving for wealth; but the practice of this virtue is much easier with a comfortable competency than without it.

I AM in doubt whether an empty stomach hurts more than an overloaded one. Certain it is that both brutalize men.

IT is easier to deliver a gloriously rattling speech at typothetæ and union meetings than to speak the right word of instruction and warning at the proper time.

NO MASTER printer is so blind that he could not see in every union workingman the faults which he can not see in his own character.

NO CANDID employer denies that "something should be done" to stop the decivilization of the rank and file of industry, and the bungling in the skilled trades, as well as the impoverishment of small masters of the mechanical arts. Why is it so difficult to understand that this "something that should be done" ought not to be done through Government edicts, but through such trade organizations as will establish self-government in business life?

YOU can tell by the bearing of an "organized" workingman in the shop whether he is a conspicuous man in his union or a mere voting machine.

EVERYTHING besides pork and beans is a luxury on the workingman's table. Compare all works on orthodox political economy which begin thus: "Capital is this"; or, "Capital is that."

Notes and Queries on Electrotyping and Stereotyping

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review —The Battery —The Dynamo —The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

MATRICES OF ASBESTOS.—A patent recently granted in England relates to matrices for stereotyping, formed from cardboard made of asbestos. This preparation, it is claimed, is more simple than the paper matrix, as the asbestos after being moistened can be used at once for the preparation of the matrix, and its capacity to assume the required form is much greater than that of paper. It is also claimed that the asbestos shows deeper and sharper impressions, and gives better prints.

LOCKS HIS FORMS TOO TIGHT.—A correspondent writes: "I hereby send you a sample of some 'liners' and would like to ask some advice as to what makes them warp. They seem to give right in the center of each column. We have asked the advice of a good many and about the best thing we got was not to lock the chase at the bottom. It helps it some, but it don't quite do. Now as you look at the sample you will notice between the double-line rules some are straight and between others it will warp and be in bad shape, and we do not lock them on the bottom. I made the suggestion to use brass rules, but as ours are old and will not show up well I proposed to the manager that I write to THE INLAND PRINTER, and he said he would write to the Mergenthaler Company and see what they would say. I am at a loss as I have tried most everything with the exception of hardening the metal, and if that is the cure I can soon do that." *Answer.*—Your form is probably locked too tight on the *sides*. If you will place a Linotype slug in a vise so that the pressure will come on the ends you will find that as you screw up on it it will begin to curve. The same thing happens when you lock up your chase, and particularly if there is no pressure on the bottom to prevent the curve. You may think your form is not tightly locked, but when it goes on the steam table the slugs expand, which is equivalent to an additional squeeze. The heat affects Linotype slugs as it does type and the expansion will go where there is the least resistance. Loosen your lock-up after the form is on the steam table, or place a strip of soft pine wood between your side-stick and the chase and between the foot-stick and the chase.

MOUNTING HALF-TONES.—A reader asks: "How can I mount an electrotype half-tone on a stereotype metal base when there is no room for nails or screws." *Answer.*—The best way to secure your half-tone electro to a stereotype base is to "*sweat*" it on. The operation is performed as follows: Shave

the top of the base and the back of the plate so as to have clean, smooth surfaces. Do *not* shave the bottom of the base. Brush over the shaved surface of the base with soldering fluid, made by dissolving scraps of zinc in muriatic acid to saturation, and diluting with an equal bulk of water. After covering the surface of the base with a sheet of tin-foil, place it on an iron plate and float it in your metal pot. When the tin begins to melt, remove the base from the metal pot, place the electro upon it and immediately clamp them together. The back of the electro should have been previously brushed over with the soldering fluid. The plate and base may be clamped together with an ordinary hand clamp, or more than one if the plate is large, first protecting the face of the plate by laying upon it a piece of smooth board. In this method of blocking, advantage is taken of the fact that tin fuses at a much lower temperature than stereotype or electrotype metal, and also that clean, bright metal fuses much more readily than old metal, or, strictly speaking, metal which has become oxidized. Because of this latter fact it is important that the *bottom* of the base should *not* be shaved, as the film of oxide protects it to a considerable extent and insures the fusing of the tin before the base metal is attacked.

Injurious Effect of Stereotyping.—"Country Printer" writes: "I would like to have your opinion as to the effect of stereotyping on roman and antique 6, 8 and 10 point type in cases where the type is kept standing and used four or five times a year. The point that I am in doubt about is the effect of the heat on the type while in the drying box. Is there any danger of the heat being so intense as to cause the type to expand? If so, how long do you think the type can be used without injury?" *Answer.*—There is always more or less danger of injury to type by stereotyping. Excessive heat will cause type to expand or "grow," and in cooling it does not always contract to its original proportions. There is a marked difference in the effect of heat on different kinds of type. The writer has stereotyped certain makes hundreds of times without injury and he has known other makes to be ruined in a week. Much depends on the care taken in locking up forms. Type to be stereotyped should never be locked tight, and the lockup should always be loosened after the form is placed on the steam table. It is also a good plan to provide an elastic medium between the type and the chase to take the squeeze of the expanding type. Strips of soft pine wood between the bearers and the chase will answer the purpose very well and will usually protect the type from injury unless the heat be unusually intense. There is always some risk, however, in subjecting type to the heat of a drying table. Stereotyping is not popular on this account.

Matrices Blister.—An Iowa correspondent writes: "I have a small stereotyping machine and have been experimenting with it for some time. The greatest difficulty I have is the blistering of the molds. I buy the prepared paper and have also made some matrices myself, but have trouble with both kinds. Another trouble I have is that the plates are sometimes full of blow holes; sometimes one portion of a plate will be perfect and another portion will be full of shrinks. The metal I use consists of old metal which has accumulated in the office, such as old stereotypes and electrotypes and type. If you can make any suggestions which will help me out I will greatly appreciate the favor." *Answer.*—Blisters in stereotype molds are usually caused by moisture remaining in the mold, which is changed to steam by the heat of the metal. The expansion of the steam between the layers of paper puffs it up and causes a corresponding depression in the metal. Stereotype molds should always be thoroughly dried before casting. It is a good plan to bake them or roast them for some minutes on the metal or furnace, taking care, of course, not to burn them. Blisters are sometimes caused by lack of paste. In constructing the mat, every portion of the surface of the paper must be covered with paste. If any portion is overlooked the tissues will separate and wrinkle or blister. With regard to the "blow holes" in your plates, they are caused by the fact that your metal is too hard or that the casting box is too cold. Type metal is much too hard for stereotyping. To test your metal, pour out a strip on an iron plate. If it is the right temper it will bend when cold to a quarter circle without breaking. If it is too brittle add a little soft lead. Although stereotyping is a comparatively simple proposition, you will need to have considerable patience and perseverance to succeed in making satisfactory plates.

To Analyze a Copper Solution.—G. H., San Francisco, writes: "Can you inform me how I may determine the amount of copper and the amount of acid in my depositing solution? I have a solution which has been in use about five years. It has been changed so many times by adding blue stone, acid and water that I have no idea what the present proportions are. There must surely be some method of analyzing it which would enable me to build it up intelligently." *Answer.*—A copper solution may be accurately analyzed, but the method involves the use of laboratory appliances. The best method of determining the content of copper in the solution is that of electrolysis. A delicate scale capable of measuring .01 of a grain is required. The cathode is a platinum dish about three-fourths of an inch deep and three inches in diameter,

AN INVITATION.

Issued by the Blue Pencil Club of New York.

which holds the solution and receives the deposit of copper. The anode consists of a circular plate of platinum about 2½ inches in diameter, with several holes to allow for the escape of gas from beneath it. The platinum plate is fastened horizontally to the end of a vertical platinum wire attached to the positive wire of the battery, the platinum dish making contact externally with a copper wire leading to the negative pole. The action of the current is continued until every trace of copper in the solution is deposited on the platinum dish. By weighing the dish before and after deposition has taken place, the amount of copper in the quantity of solution taken may be easily calculated. The action of the current is continued until the liquid is decolorized. To determine the proportion of acid in a solution, dilute ten grams of the solution with an equal quantity of distilled water. Add saturated soda solution until litmus paper is no longer colored. The number of grams of soda solution consumed multiplied by 4.9, gives the number of grams of acid per liter (one thousand grams) of solution.

PATENTS.

F. A. Ringler has patented (No. 672,859) a half-tone or other plate for forming part of a stereotype plate. This is intended especially for inserting a half-tone in a curved stereotype plate. The half-tone is provided on its back at the edges with coiled springs to assist in holding it firmly in the matrix.

Ferdinand Wesel has taken out another patent, No. 671,327, on his diagonally grooved block for holding printing-plates.

It covers technical points of the construction of the grooves and the clamps.

Charles S. Mills has devised a very similar printing-plate holder made with diagonal grooves and involving a special method of clamping the plate. Its number is 671,932.

A stereotype block has been patented by James E. Lee, of Chicago, as No. 670,991. He employs a plurality of hooks having their engaged faces turned away from each other and movable in opposite directions.

"MAC IS LOOKING FOR BUSINESS OVER THE 'PHONE."
Illustration from blotter of W. J. McBride, "the shoe-cut man," Chicago, announcing the installation of a telephone in his office.

WHAT PRESIDENT DIAZ HAS DONE.

It would be extraordinary good fortune for Mexico to discover in her next executive, ability and adaptability equal to that possessed by President Diaz. The task set for the President to come is not so difficult, however, as that which confronted the present ruler in the first days of his power. President Diaz developed as did his country, only faster. The soldier became the statesman, the economist and the commercial adept all in sufficient time to foresee the needs of his people and to supply those needs with readiness which is marvelous considering the material at hand and the barriers of Old World customs and prejudice to be overcome. He has not only brought Mexico to her present position, but he has laid down the lines for future progress. But one serious criticism has been made of his methods. Those who have faith in the native character assert that had President Diaz seen fit to educate his people in the manner of self-government, the opportunity was his. These critics point to at least fifteen years of commercial development during which no steps have been taken to materialize the principles of the Mexican Constitution. They believe in that time the people might have been taught the use of the ballot, thus enabling a change of administration without danger of serious disorder. The real progress made by Mexico under the Diaz policy disarms criticism on this point. No man is more competent to judge as to how far republicanism was compatible with safety with these people.—*Harper's Weekly.*

BACK NUMBERS OF THE INLAND PRINTER.

We now have on hand a few copies of all the issues of Volume XXVI of THE INLAND PRINTER, extending from October, 1900, to March, 1901, inclusive. Subscribers or readers wishing any of these numbers to complete their files can secure them by sending 20 cents for each copy. As the supply is limited, those in need of these issues should send for them at once.

Notes and Queries on Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employes. Employers are invited to call upon us for competent men in these occupations. Blanks will be furnished on request. Address Machine Composition Department, THE INLAND PRINTER, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.— By Frank Evans, Linotype machinist. $3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE LINOTYPE MANUAL.— By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.— By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

DO HANDLE the machine carefully; don't attempt to force it.

A MERAY-ROZAR typesetting and casting machine is to be installed in the office of Paris *Temps.*

THE Government Printing-office at Melbourne, Australia, is to be fitted up with an installation of Monoline composing machines.

A NEW typesetting machine company, called the National Compositype Company, of Baltimore, Maryland, has been incorporated, with an authorized capital of $3,000,000. It intends to manufacture a movable-type setting machine.

THE Canadian Composing Company, manufacturers of the Monoline, has received a cable order from Sydney, Australia, for forty of their machines. The first shipment of Monolines to Australia (four machines) was made about two months ago.

STATISTICS of the German printing trades show a total of 389 typesetting machines in use in that country — 9 Thornes, 169 Typographs and 211 Linotypes — on which 525 operators are employed, 443 working by the week, 64 on piece work and 18 unreported.

BOISE CITY (Idaho) Typographical Union reports the following changes in its scale for Linotypists: Operators, $27 per week; machinists, $30 per week; machinist-operators, one machine, $30 per week; two machines, $33 per week; three machines, $36 per week.

RESOURCEFULNESS was displayed by the publishers of the Nottingham (Eng.) *Express* recently when, by reason of a break in the gas pipes of the house service, their Linotypes were rendered inoperative. By means of a long rubber hose attached to the street lamp in front of the building, work was resumed at the expense of the municipality.

ANOTHER CAUSE OF BENT MATRICES.—John H. English favors us with this suggestion: "I think if your March correspondent will see that matrices are fully down in line before it is sent to first elevator he will not be troubled with bent ears. If not down they strike on intermediate channel and

bend the ears of thin characters. At least that has been my experience."

THE appellate division of the Supreme Court of the State of New York has reversed the finding of the lower court which awarded $600 damages to Linotype Machinist Wunch against Buffalo (N. Y.) Typographical Union for alleged conspiracy in depriving him of his situation upon his refusal to join the typographical union.

A MATTER of concern in offices using typesetting machines has been the problem of disposing of the type during the interval between composition and locking up in the forms. Linotype matter is frequently slid on to boards, stones, etc., after being proved, thus entailing additional handling when making up. Galleys have been quoted at so high a price as to constitute a considerable item in machines offices, where the mechanical comp. has largely increased the output. A relief is promised in this direction by a firm of manufacturers in Chicago, which has placed a well-made standard-size zinc galley on the market at a considerable reduction in the price hitherto charged for this article.

THE wedge space, which forms so important a feature in Linotype, Monoline and Typograph composition, has been adapted to the automatic justification of lines in individual-type composing machines. Patrick H. McGrath, of Boston, Massachusetts, has invented and patented a stick or line receiver, a series of spaces each comprising two disconnected wedges, slidable and movable upon each other, and means for introducing the spaces into the line transversely of the bodies of the type, the spaces being provided to separate the words in the line; and, in connection with the foregoing, means for driving the wedges oppositely, whereby the type can be expanded in such manner as to justify the line. Other features are the alignment of spaces and type and the automatic nicking of the spaces. The type is fed into the stick through a channel communicating with the type and stick.

A NEW LINOTYPE MOTOR.—Charles B. Davey, electrician of the Chicago *Daily News,* has devised a method of attaching electric motors to Linotype machines by which, he thinks, small, high-speed motors of standard design can be used. He employs an ordinary ¼-horse-power, 110 or 220 volt, direct-current motor, supported on an arm swung from the intermediate bracket of the machine, and capable of being very quickly removed and replaced by another motor in case of necessity. The power of the motor is first applied to the intermediate shaft which serves for the operation of the keyboard, by means of an 8-inch pulley attached to the end of the shaft. This shaft, in turn, is belted back to the main driving pulley in the usual manner, from which the slower-moving parts are operated. Spur gearing, with its noise, is dispensed with. The advantages of the plan are said to be lower initial cost, by using a high-speed motor, and greater facility for effecting repairs. A specially designed motor bracket may also be used as a belt-tightener.

COLUMN RULES WORKING UP.—"Make-up," Cincinnati, Ohio, asks this question: "What is the cause of column rules working up in newspaper forms of Linotype slugs, and what is the remedy for this aggravating nuisance?" *Answer.*—The cause of column rules working up on the bed of the press is frequently forms being too tightly locked, especially on the sides. The squeeze should be from the bottom, and the sides merely tightened enough to keep the side-sticks in place. Linotype slugs nearly always taper slightly from face to base, the mold liners being made with this taper to secure easier ejectment of slug from mold. If this taper is too pronounced, the liners may be removed and their ends squared up. Extreme care is necessary in this work, however, as a slight taper in the reverse direction would prevent the ejectment of slug. Tapered brass rules, thicker at the base than at the top, may be had of the F. Wesel Manufacturing Company, New York, who will also taper old column rules. A method of holding down the rules employed in some offices is to adjust the vise jaws slightly outside the ends of the mold so the face hangs over the body a trifle. This will prevent the rules working up. Keep the trimming knives adjusted to produce a slug calipering true at both ends, top and bottom, and see that the right-hand knife has not a razor-edge.

HOLLOW-GROUND SPACEBANDS.—A reader asks: "Do you consider hollow-grinding of the sleeves of spacebands a good feature? Some repairers of spacebands so grind them, while others do not. Which is preferable, and why?" *Answer.*—No reasonable reason can be advanced to explain why the sleeves of spacebands should be hollow-ground. The theory is

"JIST WHITTLIN'."

that by so grinding them, the bearing surface is placed entirely on the edges and so prevents the entrance of metal between the matrices and spaces by giving a tight lock-up when the line is being cast. Hollow-grinding, when carried to within a sixteenth of an inch of the edges of the sleeve, is a positive menace to the life of the matrices, as the side walls of the latter then have nothing to support them when assembled in a line immediately following a spaceband, and metal will eventually find entrance at these points in a line and result in "hair-lines." As the matrices themselves are hollow-ground, there should be no necessity for so grinding spaceband sleeves, a flat surface being in all cases preferable.

A LINOTYPE VICTIM.—The Jackson (Tenn.) *Whig* publishes the following letter, which was found in the room of a printer who had lost his job on account of the introduction of Mergenthaler Linotype machines in Jackson: "Brother Printers,—I write unto you, brethren, that ye may know the fate of one who has gone before, and who has fallen a victim of the monster (Mergenthaler). Be ye therefore ready, and when the ghost shall walk, if he does at all, save at least 10 cents of your salary, for at an evil hour, when ye think not, the monster cometh and taketh your job away, and wherefore shall ye be fed? Think not more highly of what is in the future for you than ye ought to think, but be content with what you have and handle it lightly. Look not upon it when it is in operation, for its conscience is seared with molten lead, and after you are gone it moves along just the same, and careth not at all whether you fill your stomach with angels' food or corn cobs. Its coming has been compared to that of a thief in the night. But not so; when the thief cometh and stealeth your only pair of socks, you can take 10 cents you have saved and buy more.

Photo by Andrew Emerine, Jr., Fostoria, Ohio.

"The evening dews are softly falling now,
The frogs are croaking by the waters' brim;
The pensive milkmaid goes to milk the cow,
While all the scene is wrapped in shadows dim."

But when the monster comes along and snatcheth your job away, wherewith shall you be socked? Today we flourish like a green-bay tree, but tomorrow we look like a frizzly chicken before day. Beware, I say, of this monster. Today we spring up like grass and the rains fall and the ghost walks, and we grow fat and think that shall ever last. But tomorrow this monster cometh to town, and we wither before him, for there is no meal in the barrel nor oil in the can, and from hunger we get so thin we blow away, while the monster stands proudly in his accustomed place, feeding on hot lead, spacebands, reprints, editorial, etc., and looks wise. If you have a cold biscuit, you had better put it in your shoe, for he will snatch it from your embrace, and your wives and children will cry for the crumbs that fall from his table, but in vain."

THE WICKS ROTARY TYPECASTING MACHINE.—The activity recently displayed by Mr. F. Wicks in taking out patents in this country on his invention of a rapid typecasting machine, and the issuance of supplementary patents in England on a typesetting device by the same inventor, lends color to the assertion that the way is being prepared by the manufacturers of this machine to invade the American field, and in the event of a suitable typesetter being designed for use in conjunction with this rotary typecaster, a formidable rival may be apprehended. The Wicks Rotary Typecaster is used by the London *Times*, a new dress being cast for this newspaper every day, which is set by hand, stereotyped and dumped into the metal pot, instead of being distributed. The output of the Wicks typecaster is sixty thousand type per hour, while the ordinary typecasting machine produces an average of three thousand types per hour. After twenty years of tedious experiment the inventor has overcome obstacles declared by engineers to be insurmountable — has produced a disk twenty inches in diameter capable of working on a shaft without variation at the periphery to the extent of a thousandth of an inch, has overcome the difficulty of expansion and contraction of the metals by a system of cooling that is under complete control, a most important feature when it is known that the type-forming disk must revolve within a few inches of a pot of half a ton of molten metal and fit to a hair a piece of curved iron still nearer the heat. The types produced are uniform and otherwise perfect, and, used in conjunction with the promised typesetter, will add another factor to the composing-machine situation. Mr. Wicks, the inventor of this apparatus, is a newspaper man and author, and it was while connected with the Glasgow *News* that he made the first step toward the end he has so signally achieved. In 1878 he visited the Paris Exhibition, where he saw Delcambre with his latest pattern of composing machine, which was considered a vast improvement over the Young & Delcambre machine of 1842. Mr. Wicks purchased a couple of these machines, but finding them deficient in several important particulars, invented the Wicks composing machine to suit his requirements. The drawback was the distribution by hand. Some one suggested melting the type and recasting it, an idea which so took hold of Mr. Wicks that the very same day the principle of the present machine was drawn up in prospective form.

DO NOT BORROW TROUBLE.—A letter from J. C. White, Brooklyn, New York, says: "In the March issue of THE INLAND PRINTER you say, in answer to a query from Mr. Force: 'The mouthpiece requires no changing for casting different lengths of lines.' How is this accomplished? I find that when I cast a 10-em slug with a 20-em mouthpiece, the holes in the mouthpiece become choked with metal; also that end of the pot back of the holes that are filled up accumulates dross, which has to be scraped out. I was taught to change the mouthpiece when any considerable difference was wanted in the length of line. Is there any way of lowering the keyboard cams so that they will take hold of the rubber rollers and revolve easily? The keys do not 'speak' rapidly enough. I have the 'Linotype Manual' and have read the series of articles now running in THE INLAND PRINTER. I will thank you in advance for any information you may give me and also for the excellent work you are doing in the Machine Composition Department." *Answer.*— Replying to your first question, we repeat, the mouthpiece requires no "fixing" for casting different lengths of lines. Nor does it need to be changed. It must, however, be faced truly with the back of the mold, but this once done will suffice for months. Imagine the task of changing the mouthpiece of the pot with every change in length of line in a book-office, where measures are changed to cast lines varying from thirteen to thirty ems many times every day. Of course, the unused holes fill up with metal which solidifies, but as soon as a longer slug is cast the holes open up, or if not, it is a simple matter to run a wire through them and open them. Dross will not accumulate back of the mouthpiece if you use a good grade of metal. Your second question, as to lowering keyboard cams, betrays a weakness shared by many fledgling machinists — the tendency to attempt the alteration of the mechanism to overcome temporary difficulties without seeking for the cause thereof. The Machinist will explain the keyboard mechanism to the Operator in the next number of THE INLAND PRINTER. In the meantime, take out the rubber rollers and wash them and roughen their surfaces with a piece of sandpaper or like means. Flush the cams with gasoline to remove all dirt or grease, which prevents their responding instantly when released. The Machinist in the above-mentioned article will tell you how to oil the cams, which directions, if carefully followed, will overcome your trouble.

GOO-GOO EYES.

Photo by Mary Belle Thomson.

PATENTS.

Two patents describing a linotype and a linotype mold have been taken out by M. H. Whittaker and C. H. West, of England, assignors to the Merganthaler Linotype Company. They are numbered 672,199 and 672,200. The idea involved in these is the manufacture of a Linotype having tapered ribs, the thickest part of the ribs being at the face. The object of this is to adapt the slugs to being placed on a cylinder for printing.

A novelty in type-justifying mechanism is an automatic type-justifying space, patented as No. 672,131, by L. E. & H. S. Merrill. This space is made in two parts, that are so notched and beveled that they may be adjusted to different widths. While ingenious, the device does not seem to us to be practical, as the variation in width is limited, and the spacing rendered abnormally wide.

The Linotype Company, Limited, of London, is the owner of patent No. 671,092, covering improvements in engraving machinery devised by Charles W. Pashley.

Dan Lichtenberg-Madsen, of Denmark, has patented, as No. 672,534, the process of producing stereotypes of celluloid, which consists in first heating a mass of celluloid and forming a matrix therein, then permitting said mass to cool and

harden, then heating a celluloid plate, and finally pressing said plate when in a plastic condition into the cold celluloid matrix.

Frederick Wicks, inventor of the typecasting machine of that name, in patent No. 671,362, describes mechanism in his rotary typecasting machine having to do with the mold wheel and matrix plungers.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XI.—JAMES CONNER'S SONS.

AFTER the death of James Conner, in 1861, the business came under the immediate control of his two sons, James Madison Conner and William Crawford Conner. Both these sons had been members of the firm for a number of years, in fact were admitted into the partnership as early as 1847, before the establishment was destroyed by fire in that year, and its restoration and subsequent prosperity was largely due to the ability of the junior members. When the firm of James Conner & Sons was formed in 1847 it was located at Nassau and Ann streets; in 1850 it was removed to Beekman street, between William and Nassau, and after the death of the elder Conner it was removed to the block bounded by Center, Reade and Duane streets, where it continued until sold out, in 1892, to the American Type Founders Company.

WILLIAM C. CONNER.

Of the sons of James Conner, William C. was the eldest, and became the most widely known in public life. Born in New York in 1821, he passed through the grammar schools, and afterward entered Columbia College, from which in due time he was graduated. Before entering college he had engaged for a time in the foundry, and on graduating he again went into the establishment, where he ever afterward retained his interest and for most of the time an active connection until his death, which occurred at his home in New York, April 26, 1881. In early life Mr. Conner took an active part in politics, and in 1842 was appointed to a position in the New York Customhouse. In 1850 he went to California, the firm having made some heavy shipments to that State, and the affairs of the agent not being in a satisfactory condition. The settling up of its affairs was successfully and satisfactorily accomplished by William. In 1857 he was elected a supervisor of New York by the largest majority ever given to a single candidate. He drew the short term, but so great was his popularity that at the end of his term he was reëlected. It was while Mr. Conner was a member of the Board of Supervisors that the ring headed by William M. Tweed was formed, and against which he took an active part. Mr. Tweed determined to punish his opponent, and caused Harry Genet to be nominated for county clerk. Mr. Conner accepted the nomination of the independent Democrats for the same office, and so great was his popularity among business men that he was elected. This office had been held by his father, James Conner, and it is said is the only instance on record in which father and son were elected to the same office in New York.

In 1870 William C. Conner again visited California. During his absence in Cuba the house had established a branch typefoundry in San Francisco, and he was delegated to make a settlement of the business. In 1873 he was elected sheriff of New York, and it was during his incumbency that the notorious William M. Tweed escaped from his custody. This caused him great anxiety, from the notoriety of his culprit and the supposed political influence he had. Mr. Conner spent large sums of his private funds to effect his capture, and this again caused him trouble. On retiring from the office he entered into private life, and devoted his entire time and energies to the typefoundry. He was by birth and sentiment a true New Yorker, and was always actively engaged with her public interests.

The second son of James Conner was James Madison, born in Boston, November 2, 1825. He entered the typefoundry in early life and became an expert mechanic. Although a full and active partner in the business, he devoted most of his time and energies to the details of the manufacture of type. Thus he was not so well known as his elder brother, but his services were no less important. Under his judicious management the business prospered and the product of the Conner Typefoundry became well and favorably known all over the United States. Even at this distance of time the recollection of the foundry and those who were active in its career are distinctly remembered by printers of the last decade.

A third son of the first James Conner, named Charles S., born in 1837, was actively engaged in the typefoundry all his life, dying July 12, 1879. He had no interest in the firm, but for twenty-eight years his services were given to the business. Being a sufferer for many years from rheumatism and an affection of the heart, he was deprived of the physical strength necessary to a more active career. Being possessed of industrious habits and great perseverance, his life may be said to have been most useful. He died in New York July 12, 1879.

THE GENERAL UTILITY OF THE COMPOSING-RULE.

"Yes," said the old comp., "a composing-rule is a mighty handy thing in every way. You see," and he inserted a sharp corner of his rule in the rind of an orange, deftly circled the fruit and proceeded to peel off the skin, "I am now using it as a fruit-knife. As a paper-knife and letter-opener it is always at hand. To a bachelor, deprived of all the little conveniences of a home, it is simply invaluable, for I have used it as a corkscrew, as a cigar-clipper, as a can-opener, as an oyster-knife, and to open clams. It is also a surprisingly handy tool for odd jobs, for I have at different times used it as a putty-knife, as a screwdriver, and as a tackdrawer. I can sharpen pencils with it when I lose my pocket-knife, and I can pry open my watchcase with it when I 'want to see the wheels go around.' There are many other ways in which a printer's rule can be used, but I have either forgotten them or not learned them yet. However, I think I have told you enough to show that if a printer were, like Robinson Crusoe, cast away on an uninhabited isle, he would feel himself amply equipped for a struggle with the disadvantages of his situation were he only provided with his composing-rule."—*M., in London Advertiser.*

A FORECAST OF THE COMING INDUSTRIAL ERA.

Zola's latest novel, which is entitled "Labor," has been appearing in an abridged form in *Harper's Weekly*, and has just been published in its complete form by Messrs. Harper & Brothers. In this novel, as the title would suggest, Zola treats of the relations existing between the workman and the capitalist, and he ventures to make certain predictions concerning the future of both. Yet Zola is not a dreamer. He is an uncompromising realist, and for this reason his forecast of the coming industrial era, based on broad facts of observation and free from Utopian fancies, should attract the attention, as it deserves the careful study of industrialists and political economists. The romance of the story is unusually strong and absorbing for Zola, and serves as a buoyant current on which to carry the doctrines which the novel is intended to teach.

Process Engraving Notes and Queries

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.— By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.— By A. C. Austin. This is the latest book on processwork. Cloth, $2.

DRAWING FOR REPRODUCTION.— A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTOENGRAVING.— By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.— By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.— By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.— By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTOENGRAVING.— By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. $2.

PHOTOTRICHROMATIC PRINTING.— By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, $1.

PRIOR'S AUTOMATIC PHOTOSCALE.— For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

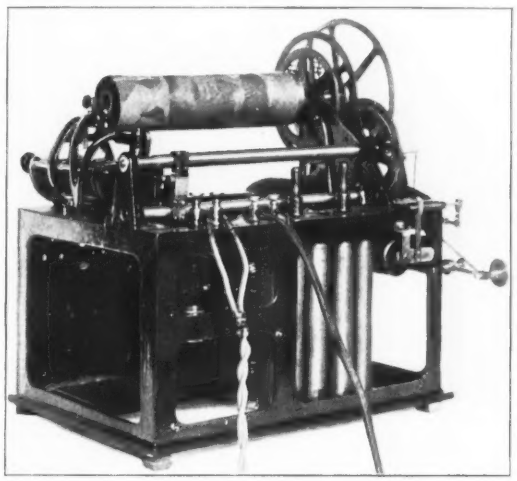
ILLUSTRATION FROM PHOTOGRAPHS.—J. M. Bulloch, in an article on British pen drawings, predicts: "What we shall see a great deal more of is the manipulated photograph; that is to say, either the photograph painted upon by the artist, or at any rate used as the basis of his drawing. One of the best artists of *L'Illustration*, the French illustrated weekly, is not too proud to paste one piece of photograph here and another there and work the medley up in such a manner that it is impossible on seeing the reproduction to detect when the one begins and the other ends.

EXCHANGES.—The May number of the *Photographic Times* proves that Mr. Walter E. Woodbury, its editor in its best days, is in charge once more. As the death of Mr. H. P. Robinson, the master of landscape photography, is announced in this number, many examples of his work are given. The *Times* is a publication that promises not to be subsidized by any of the trusts that are said to be getting control of the photographer's supplies. *Camera Obscura* for February, from Amsterdam, Holland, contains an excellent reproduction of a fan in three colors by Jean Malvaux, printed by Binger Freres, Amsterdam.

AIDS FOR COLORPLATE-MAKERS.— It will be found that color-printing is creeping more and more into the magazines, into catalogues and into circulars. Colorplate-making is not the complex problem it was but a few years ago, when the writer had to study out for himself every step of the process, from making his own screens to selecting the inks for the printer. Both of these are at present readily purchased, standard in quality, while the lens, which we did not suspect as making trouble for us, has now been perfected. This latest boon to the color man is called the apochromatic lens, which is corrected both for chromatic aberration and spherical distortion. A reproduction 18 by 24¾ of a copperplate engraving is shown as an example of the performance of a 16½-inch focus lens of this make. The definition is said to be exceedingly fine, the stop used being f-25.

NEW DEVELOPER FOR ASPHALT PRINTS.— It was in 1826 that Nicephore Niepce used bitumen of Judea, or asphalt, to sensitize metal plates. These plates were exposed under an engraving to the action of light for many hours and then developed with essence of lavender. The light rendered the asphalt insoluble, while that which was protected from the action of light by the opaque lines of the engraving remained soluble and was washed away by the lavender. The metal was then etched and became an intaglio plate for use in a plate press. Since that time the French have very generally used asphalt in relief plate etching by printing on it from a negative. Still it is only recently that M. Alberini has discovered that alcohol is a solvent for asphalt that has been acted on by light. His method is to make a seven per cent solution of asphalt in benzine. Coat a zinc plate with this solution and expose under a positive on glass two to three hours in the sun, or if it is a tracing on linen, it will require five or six hours' exposure in the sun. The exposed print is developed in forty per cent alcohol rubbed on with a tuft of cotton. The developed print will be a positive, ready for etching as usual.

SENDING HALF-TONES BY TELEGRAPH.— Many inventors have attempted to send pictures by telegraph. The newest machine for doing this is the invention of Messrs. H. R. Palmer and T. Mills. Its success is due to the employment of a half-tone on the transmitting cylinder of the machine. Just before President McKinley started on his tour of the States, a portrait of the President was telegraphed from Washington at night to the New York *Tribune* office and printed in that paper the same night. The writer made the half-tone for that feat. It was made with a twenty-two-to-the-inch cross-line screen and etched on a sheet of twenty-four gauge zinc. This half-tone was heated and covered with melted sealing-wax until the etched portions were filled up completely with the wax. Then the surface of the zinc was scraped until the sealing-wax and the half-tone dots presented a smooth surface. This half-tone plate was bent around the cylinder of a machine in Washington, connected by an ordinary telegraph wire with a similar



THE HALF-TONE TELEGRAPH MACHINE

machine in the office of the *Tribune* in New York. The value of the half-tone to the machine is this, that a portrait or other picture can be reproduced with photographic exactness. In transmitting, the cylinder containing the half-tone revolves and a needle passing in a fine spiral line over the plate makes and breaks the electric circuit as it passes over the zinc half-

PRESIDENT HARPER.
Portrait of the head of the University of Chicago, as received by wire on the picture telegraph machine.

tone dot, which is a conductor, or the sealing-wax, which is a non-conductor. The receiving instrument is exactly similar to the sending one, only that a sheet of paper is drawn over the cylinder and a fountain pen takes the place of the stylus. When these machines come into general use on the great newspapers it will mean more work for the half-tone maker.

Half-tone Should Be a Reproduction Only.— Chapman Jones gives this deserved comment on the processworker in the *Camera Obscura:* "The reproduction of line drawings leaves little scope for the ingenuity of the processblock-maker. The lines are definite and should be equally definite in the reproduction. The standard of perfection is easy to understand. But when we come to half-tone subjects the case is widely different. The blockmaker here has very much scope for the exercise of his skill in giving his idea of what the subject ought to look like, and in many cases uses it to the full. He does not try to reproduce the photograph or the drawing, but to give his interpretation of it; he thinks he can improve it and tries to do so. Very often this improvement (?) consists in making the reproduction harder or more brilliant than the original, that is, giving it more contrast. Knowing this, the photographer or the artist makes his original weaker than he prefers, so that the blockmaker may have his way and yet give something not far from what is desired. And so there is a constant struggle between the blockmaker and the artist, ending often in dissatisfaction to both. The blockmaker ought to understand that his skill is shown in giving a block that will give as exact a reproduction as the means is capable of, and that any variation whatever, even though he considers it an improvement, shows a want of skill, unless the variation is distinctly asked for by those who order the reproduction. The virtue of a copy lies in its faithfulness, and the skill of the copyist is shown in his copying and not in his variations from the original."

Half-tones in the Newspapers.— On the occasion of introducing half-tone illustrations into its pages, the Salt Lake *Herald* said recently: "Newspaper illustrations represent evolution, progress, enterprise. They have already created a new field of education. They have extended the use of the daily press as it never could have been extended otherwise. There is a constant struggle between the magazine and the newspaper — the educators of the old and of the new schools. The monthly, the weekly, or the daily which tenaciously clings to the methods and prices of twenty years ago is doomed. It can not survive the art of the camera. People want pictures and illustrated articles, and when they get good pictures and find them cheap, they would rather have them than the ordinary reading matter. They are right about it. Life is short, and it is often possible to get a better idea of the subject treated by looking at pictures while reading an article than by asking a hundred questions of those who have visited the scenes. Then the absolute fidelity of the camera and the half-tone print is a corroboration of an article none may dispute. Newspaper pictures are already a great power, and they are destined to play a more important part in the education of the reading public."

Be Either Printer or Engraver.— H. L. F. Cleveland, Miles, Ohio, states: "I am a young man and, like many others, would like to learn photoengraving. I am a printer, making good wages, but believe with a knowledge of the aforesaid art would be better off. I have for the past five years been an interested reader of your department in The Inland Printer, and I believe almost all that can be said has been told by you. So I believe I fully understand the theory of the process. I am going to try the zinc half-tone process first. It would be preposterous for me to say, 'Please send by mail the full process of making half-tones.' I have learned better than that from reading your answers to other 'would-bes.' Now the favor I would ask you is: Could you get me a stripped negative that would save me the expense of buying a screen?" *Answer.*— If you are a printer making good wages, stick to it. There will always be a demand for expert printers and expert engravers. You can not be both. Learn thoroughly either one trade or the other. It requires much knowledge and experience to be a successful photoengraver and it is an expensive trade to learn. I would not recommend a stripped negative half-tone screen; better get a small ruled glass screen for experimenting with Such a screen is not expensive.

Engraving and Printing Pan-American Stamps.— E. G. Paul, Buffalo, asks if the Pan-American stamps are printed from stone lithographically, as he finds it announced that they are to be printed in colors. *Answer.*—This is written before the Pan-American stamps are issued and will be read after they are in use. But without any special information, it is safe to say they will be printed from steel plates on a plate press, as all postage stamps are printed. Printing them lithographically would make counterfeiting easy. The security from counterfeiting lies in the expensive plant and expert workmen required to get out a single stamp. The various parts of a stamp are engraved by different workmen, each skilled in his special line. When the work of the different engravers is assembled in one steel plate, the size of a stamp, this steel plate is case-hardened and a die is made from it by pressing soft steel into the case-hardened original engraving. The soft steel die is hardened and stamped with the aid of a transfer press four hundred times into a soft steel plate. This soft steel plate is hardened and becomes the printing-plate from which four hundred stamps are printed at one impression, in exactly the same way as a visiting card is printed. The Pan-American stamps, being in two colors, will require two printings on a plate press.

UNCLE SAM.—"William, this new rig you got for me kinder jars in places."
WILLIAM, THE VALET.—"Hit's the very latest thing hout, sir; and considered the swell harticle in Lunnon."

A SPECIMEN OF CHALK-PLATE WORK.

Made on "Crown" plates of the
HOKE ENGRAVING PLATE COMPANY,
St. Louis,
By Leonard Small, Boston

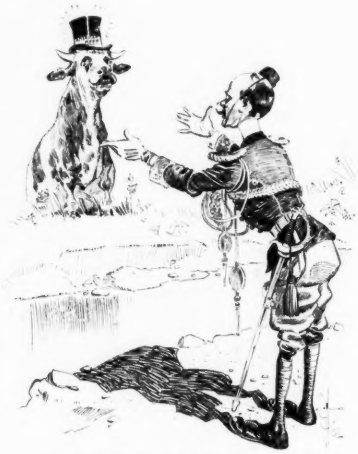
GROVER LANDS A BIG CATCH.

WANTED: A COALING STATION.
Cuba: "Move on! You can't set that down here!"

CHICAGO WELCOMES PRINCE KROPOTKIN.
Chicago: "Welcome, Prince; but leave those bombs outside!"

A NEW TRIPLE ALLIANCE.

GRAU'S OPERA COME TO TOWN.



NO MORE AMERICAN BEEF FOR TOMMY ATKINS.

J. BULL TRIES TO RAISE A LOAN ON HIS PET LION.

YOU CAN'T KEEP A GOOD MAN DOWN.

TURKEY'S RULER.
How'd you like to be *his* doctor

CARTOONS BY CLYDE J. NEWMAN, CHICAGO.

(Courtesy Chicago *Record-Herald.*)

A PROMISING CHICAGO CARTOONIST.

CONSIDERABLE attention has been attracted to the work of Clyde J. Newman, of the Chicago *Record-Herald*, whose cartoons have appeared daily upon the front page of that paper for some time past. While his draftsmanship is of a high order, this talent is only secondary to his keen insight into the motives which govern men in political or social life, and his unique manner in delineating human frailties and making even the passions of men ridiculous. Thus his pen-drawings are more powerful than the word pictures of the writer could be, for they reach the humblest understanding and make their impression upon the minds of the wisest. It is in the talents of the cartoonists in modern journalism, among whom Mr. Newman has already won his spurs, that the greatest power of the press lies.

CLYDE J. NEWMAN.

Mr. Newman was born at Racine, Wisconsin, May 13, 1873. His parents moved to South Dakota when he was about nine years of age, taking the lad with them. After an absence of nine years the family returned to Racine and young Newman obtained employment in the machine shop of J. I. Case Company of that city. He had shown some aptitude for drawing, but had never had any particular training. Before the callous hands had become softened, in 1896, he began work on the Chicago *Journal*, under Charles M. Peck, then, as now, the managing editor. In January, 1899, he accepted a position on the Chicago *Record*, continuing until its consolidation with the *Times-Herald*, where he now is. When with the *Record*, Mr. Newman undertook the making of cartoons during the absence of John T. McCutcheon in the Philippines, filling the position satisfactorily. He has rare talent, but is one of those modest young men who does not desire to be "puffed." He says he considers it a genuine misfortune to be overestimated. Simple, strong, and with meaning in every line, his cartoons are watched for each day with much interest. His work speaks for itself and no lengthy article concerning it is necessary. INLAND PRINTER readers will be glad to have this opportunity of seeing a few miniature reproductions of some of his regular newspaper work, and a portrait of the young cartoonist.

THE MAKING OF AN OFFICER.
Drawn by C. J. Newman, Chicago.

A HOT FINISH.
Drawn by C. J. Newman, Chicago.

Pressroom Queries & Answers

BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene Ave., Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.— See Process Engraving.

THE COLOR PRINTER.— By John F. Earhart. Price, $15 — now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.— By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.— By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.— By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.— Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

PRACTICAL GUIDE TO EMBOSSING.— By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. 40 cents.

FRATERNAL RELATIONS.—The following letters show a gratifying relationship between editor and assistant editors of THE INLAND PRINTER: "My dear Mr. Rice,— Since Mr. William J. Kelly has returned from Russia, it has been deemed best to give him the control of the department on pressroom notes and queries. I want to thank you very cordially for the interest you have taken in conducting this department during Mr. Kelly's absence and to assure you that it is from no lack of ability on your part that we make the change, but simply

AN ALMOND-EYED JOKER.
Death sentence on three deceased princes.
Drawn by C. J. Newman, Chicago.

for the reason that we like to keep our old contributors with us whenever possible. I shall always be glad to hear from you on matters pertaining to the pressroom, with particular reference to Gordon presswork. Yours very cordially, A. H. McQuilkin, Editor INLAND PRINTER." *Answer.*—"My dear Mr. McQuilkin,—Your kind letter of the 12th at hand. I thank you for your kind commendation of my feeble attempts to sustain the department of presswork. I shall be glad to welcome Mr. Kelly back again, and think that all the readers will be pleased to hear from him. Yours truly, Arthur B. Rice." *Answer to the foregoing.*—Mr. McQuilkin's opinion is heartily endorsed regarding the able manner in which the pressroom department has been attended to during my absence in Russia, and my personal thanks are hereby most kindly tendered to Mr. Rice for the courtesy shown me on my return and for his very interesting efforts to meet the growing demands of those seeking information through this source during my absence.

WILLIAM J. KELLY.

DOES CHANGE OF SPEED WEAR TYPE.—G. J. H., of Fort Atkinson, Wisconsin, asks: "What causes type to wear most on the end of a full form? Would the change of speed, without resetting the plungers, have anything to do with it? Speed varies from fifteen to eighteen hundred impressions an hour." *Answer.*—Change of speed, from slow to fast, will wear down the face of forms on the end as well as in the openings, more particularly if the cylinder and bed are not traveling in unison. Where forms are made ready with taut tympans and true impression, change of speed affects the wear but slightly.

TROUBLE WITH A HALF-TONE CUT.—D. M. S., of Troy, Ohio, has sent a sample print of a half-tone cut which, while fairly well made-ready, is not satisfactory printing. He writes: "Please find a print of a half-tone. I wish you would please state to me the fault most evident in working it. The cut looks very dirty, but that is no excuse for it working as if greasy. I had the press washed four different times, and used three different colors of inks, namely, blue, photo-brown and black, but they all worked about alike. The job was printed on a C. & P. Gordon press. It is the first time I have had such an experience. The rollers were in good condition and all overlays cut and applied as in former instances. Does the fault lie with the presswork or the cut?" *Answer.*—The cut is a good one in all respects, the overlays fairly well made, but the rollers have not been in proper order, or, if in order, have pressed so hard upon the cut while inking it as to fill it up with dark spots and otherwise over-ink the entire surface. The surplus ink has produced the "crawled" appearance evident on the print; this you designate "greasy." Apparently your rollers have been too fresh, or else "soggy" by reason of dampness. At once procure a set of roller supports and lock these up in the right and left ends of your chase hereafter when printing small half-tone cuts, as these will prevent the rollers from striking the form too violently when running the press and give you better inking quality. These can be purchased at any printers' supply house. By their use the face of the form is smoothly covered.

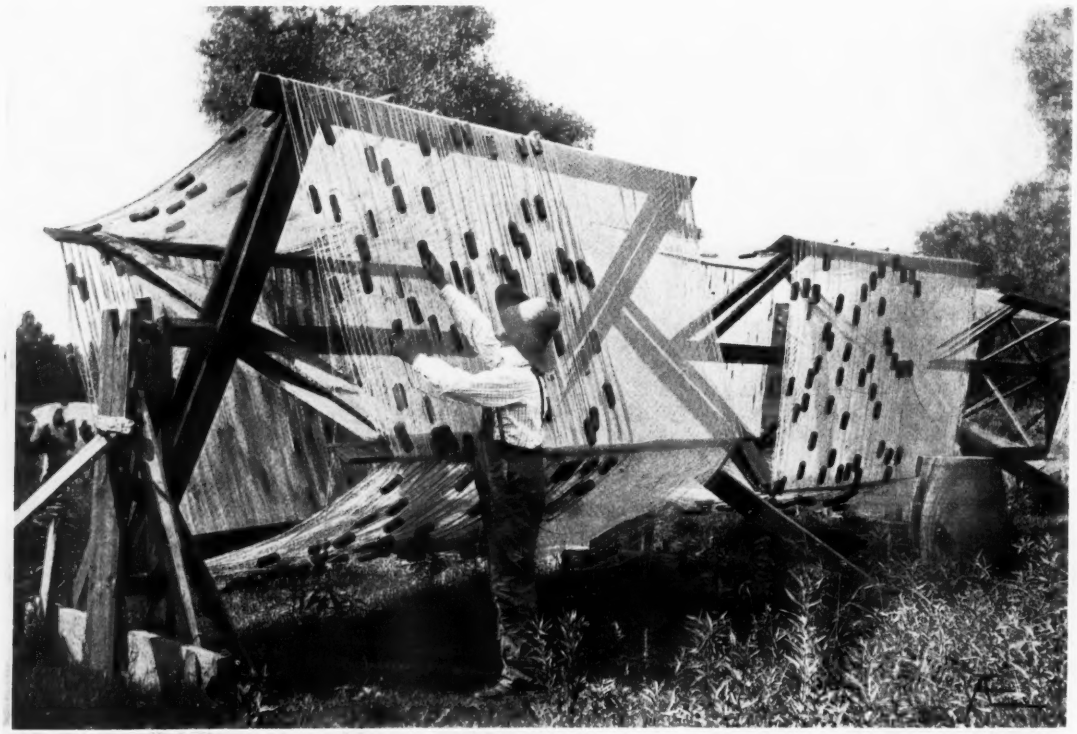


Photo by Andrew Emerine, Jr., Fostoria, Ohio.

DRYING GILL NETS.

REDUCING COMPOUND.—C. K., of Cleveland, Ohio, writes thus: "Will you please tell me, through the columns of your journal, if the reducing compound which resembles vaseline, sold so extensively by inkmakers, is not as good an agent for reducing, or better, than ordinary reducing varnish?" *Answer.* It is a splendid article to have on hand for reducing the tackiness of strong inks, and is, in a measure, safer than reducing varnish, much of it so-called. In many cases the compound would not be the best to use, especially where tints, etc., are employed in a job of printing.

MULTI-COLOR PRESSES.—A pressman, of Chicago, Illinois, writes as follows: "Is there a press made or in operation that will print three-color half-tones, or other colorwork, in one

operation; if so, where? Would such a press be profitable? Can the three or more colors be run on top of each other without thoroughly drying?" *Answer.*—Such presses are made and are now running in different cities, some of which are employed in printing supplements for newspapers and monthlies. The presses have proved profitable or they would not be in use. When suitable ink is used, it is not absolutely necessary that the colors be thoroughly dry before printing over them. First-class half-tone color printing has not been done on any of such presses up to now.

HARD TO PLEASE.—J. M., of Elmira, New York, writes the following: "I am a regular reader of THE INLAND PRINTER and would like to have you furnish me some information. I would like to know what kind of packing or tympan is used on INLAND PRINTER make-ready, from the bare cylinder to the top sheets. What quality and in what order? I have Kelly's 'Presswork,' and have tried all of his tympans, but am not quite satisfied. If you will publish this it will satisfy my desire for the best form." *Answer.*—J. M. should carefully reread "Presswork." THE INLAND PRINTER, as well as other first-class publications, use the forms or make-up of tympans as laid down in that book. Perhaps some of our friends will suggest a satisfactory make-up of tympan for this inquirer.

RECIPE FOR ROLLER COMPOSITION WANTED.—W. B. McL., of Beverley, Massachusetts, writes for a formula for roller composition. The following may be used as the proportion for composition for medium temperature: Seven pounds of glue, one gallon of New Orleans molasses (sugarhouse), one pint of good glycerin and two ounces of venice turpentine. The glue should be quite clear and also snappy when bending. Steep the glue in clear, cold water until half soaked through; drain off water for about one hour and put glue into composition kettle to melt thoroughly. When melted and well skimmed of dregs on top, add the molasses slowly and allow both to simmer slowly. After becoming incorporated by brisk stirring and increased heat, then add the other two ingredients, stirring the mass in similar way, taking care that it does not burn. Bring all to near boiling, skim off sediments on top, then take off fire or steam and allow the composition to cool for about ten minutes, when it is ready to pour into molds. A slight change in the proportions here given is necessary for hot or cold weather — winter weather requiring more molasses and glycerin, hot weather less.

REGISTERING ON DECKLE-EDGED PAPER.—A. S., of Newark, New Jersey, evidently needs considerable information on this subject. We therefore regret to be obliged to be quite brief at this time. Some time ago THE INLAND PRINTER contained an instructive article, by the present writer, covering the entire ground of this question. Our correspondent writes: "Will you please let me know if the ragged-edged paper is manufactured before it is printed, or if it is printed before manufacture. I have had many jobs on this paper, but they are printed in three or four colors. I have many samples printed on this paper, from typefounders, and they look all right, but mine do not seem to. If they are printed after they are manufactured, please state what kind of guides are used." *Answer.*— Most of the deckle-edged papers are manufactured before being printed upon, while a considerable quantity of what is known as antique paper is made with trimmed edges and then deckled after being printed. To register deckle-edged papers on press, guides about three inches long should be used, and the same points of feed be maintained when printing and registering the second, third or more printings. In this way the same edges of the stock are fed up to the guides successively.

LOCKING UP JOBS FOR JOB PRESS.—T. E. W., of Columbia, Pennsylvania, writes: "Enclosed please find a few faulty specimens. You will notice the uneven impression of the rule borders, also at corners. When locking up, the type, or the job rather, raises in the chase, and naturally the weak parts sink when an impression is taken, making it indistinct, as shown. How can I lock up a job without the type raising? I have purchased Mr. Kelly's 'Presswork,' as suggested, but fail to find anything on that particular subject. Also please tell me how to work ink well on an ugly, damp day." *Answer.*— Use metal furniture about your rule and type forms to keep them down solid in the chase. *Underlay all low rules;* you evidently have overlooked this necessity on the samples sent us. Mr. Kelly's book does not make low rules type-high, but it tells you to *underlay all low parts.* It lays great stress on this prerequisite to good presswork. Take time to peruse that book again. A narrow strip of thin paper, placed *under* the low brass rules, would have much improved your otherwise fairly good presswork. Rub powdered alum over the entire face of your rollers when weather is too damp to allow them to distribute ink or cover the form smoothly. Dust off surplus quantity of alum before using the rollers in the press.

ABOUT CUT-OUT UNDERLAYS.— O. L., of Chicago, Illinois, has sent us a fairly good cut-out underlay, size 5½ by 7 inches, regarding which he writes: "I have found a good many blocks which I received to print underlaid, similar to the one enclosed; that is, it was pasted on the back of the block (not between the plate and block). How can the light parts which are cut away, and the dark parts, which are left or patched up (like on underlay) show any effect through the wood? I have received such half-tones made ready in this way from the engravers." *Answer.*—The underlay sent should be found quite effective in producing the result intended. Underlaying, when well done, is almost as artistic as overlaying, because it brings, relatively, to the inking rollers and the tympan the lights and strongly dark parts of the engraving when the press is printing. Skilful underlaying is the key to good presswork. It has been in vogue for many years, and was largely employed when wood-cut engraving and printing was general. It need not surprise you when we state that even a thin folio paper underlay, placed on the bottom of a quarter-inch electrotype plate, will be quite apparent on the printed sheet after being placed there. Where proper hard packing is used, the bed of a press and the tympan on its cylinder have a known sensitiveness that is simply wonderful in precision and power.

ABOUT MATCHING ON OVERLAYS ON CYLINDER PRESSES.— G. W. R. G., of Suffolk, England, has sent us sample pages of cuts printed with type, which show a simple method employed by him in matching on overlays. The pages sent are taken from a sheet showing the pitch of the cylinder and the tail of the cylinder. Here read his description of his method: "I have been very much interested with the queries on matching overlays in the November INLAND PRINTER, and I would like to show you and tell you how I do mine. I do not think that it is wise to have all the muslin and hard packing board punched with a lot of small holes, as it must become if every cut has to be pricked to put on the overlay. I have enclosed you two cuts that I have pricked from the outside — one at the pitch of the cylinder and the other at the leave off of it. I then took off six sheets of packing and run the press several times with waste to get the correct speed; then I pulled on it and put small pieces of thin card (about three-ply stock) *below* the corners of cuts, *to bring them into view for putting on the overlays.* You will see that the holes (cut slits) correspond with each other, although there are six sheets between the top and the one on which the overlays are mounted. Of course, I shrink the sheet on the cylinder and make the slits to insert the piece of card the same as the sheets to avoid any chance of false impression." *Answer.*—This method is in vogue in many pressrooms and is certainly sure and speedy.

PRINTING AND EMBOSSING FROM TYPE AND DIE.—J. W. F., of Fergus Falls, Minnesota, has sent us a couple of samples of this kind of work, and also a sample of steelplate embossing. He says: "The corner card on letter-head is one of my attempts at embossing. I hope you can help me overcome a

difficulty. Notice the white on the right of the letters: also the white on the left of the letters on the several lines. If this was due to imperfect feeding, the imperfect registration would appear on one side of the letters only. The job was fed on a Gordon press with great care. The female die was made by a well-known Minneapolis concern. Is it possible that the die was defective? Might some atmospheric change affect the paper after the printing was done, making it impossible to secure a correct registration in the process of embossing? Please tell me something about the process of doing work like sample." *Answer.*—The die is imperfect because it is over two type points too small lengthwise. The error has occurred in the method employed in making the transfer of the printed lines on the metal plate used for the die. This is a frequent cause of complaint by printers who use dies for embossing up lines of type, or, indeed, in executing designs in colors. Specialists in embossing dies should always be selected for this kind of work. The No. 2 sample was done on a steelplate printing-press from a metal die, in which the letters are engraved. The ink is daubed into the sunken letters and the smooth face of the die rubbed off clean before taking the impression. A force is made for the die, which fits accurately and assists the female die in setting the ink on the stock, thereby producing printing and embossing at one impression. The process is slow, but effective.

Reducing with Magnesia.—H. B. H., of Boston, Massachusetts, writes: "Will you kindly inform me about the advantage of using magnesia in inks for colorwork of four or five colors. I find when I have reduced inks with varnish in colors which print over each other that the effect on the subject is a blind mass when completed—seems to be no detail—which I judge must be from the effects of gloss, consequent from the use of varnish. Reducing ink with kerosene or any greasy matter to prevent peeling allows the color to rub off when dry. I have no experience with magnesia, but I have seen jobs of work in which it was used in the inks; the effect was a bright and clear appearance, like so much art chinaware in comparison with inferior earthenware. I use magnesia instead of white ink to make tints, therefore it will lower the color, which was directly intended by the artist. This means that I must experiment to strike the right color. It is out of the question to get specially prepared inks, as the employer expects the pressman to do all this. (1) Should magnesia be used in all colors throughout the job, or confined to the final printings only? (2) What quantity of magnesia should be used to produce that effect which is absent when varnish is used? (3) Advise me how to escape this blind glossiness." *Answer.*—Glossing is produced by lapping colors over one another which have over-strong varnishes in their make-up. If a low-boiled varnish—thin varnish—is employed to *slightly* reduce the body strength of inks, the danger of glossing becomes infinitesimal. Another cause of glossing comes from printing over colors that are not *thoroughly* dry. This will produce "blind glossiness" about as readily as anything we know of, except gloss varnish. Then again, glossiness and creeping of color are sure to follow where over-much ink has been used in the first printings. Carry as little ink as is necessary to produce *the actual color on solids*—this rule should be set down as a standard one if you would be successful in color-printing. Magnesia does well enough for reducing some colored inks, preferably those of a warm nature, such as yellows, reds, etc. Magnesia being of a transparent order of mixture, rarely disfigures the richness of such colors, but it should be used with considerable intelligence and sparingly on somber colors, because it is apt to lay on the surface of printed work and to rub off more or less "dusty" when employed in inks that have been used in printing on high-surfaced stock. If magnesia is mixed in medium strong printers' varnish and then incorporated in color, it will be found a fair ink reducer, and be reasonably safe in obviating glossing, provided the rule here laid down for carrying color is observed to the letter. More colored work is spoiled by over-inking than by most other causes.

Proofroom Notes and Queries

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

Punctuation.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

Pens and Types.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

Proofreading.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

Bigelow's Handbook of Punctuation gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

English Compound Words and Phrases.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

Punctuation.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

Compounding of English Words.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

Underscoring, Etc.—E. G. B., Brooklyn, New York, writes: "Is there any kind of underscoring in general use except that for italics, capitals, and small capitals? I know of none, but it is often needed. How would it do to use a wave-line? Do you consider 'somebody's else' or 'somebody else's' the correct form? Good usage seems to be divided, although the first might be considered the more logical, 'some other body's' evidently being the meaning." *Answer.*—A wave-line has been used to indicate heavy-faced type, or anything other than italic, though nothing of the kind can be said to be in general use. Any sort of mark will serve the purpose, if its user accompanies it with an explanatory direction. "Somebody else's' is the correct form, and also much more logical. "Else" is defined as synonymous with "other." Thus, in speaking of "somebody's else umbrella," we would be practically saying "somebody's other umbrella." There is no possibility of such implication in the other form. The only correct

Photo by Alley, Tarboro, N.C.

TOM.

way to preserve the possessive sign with the noun is to express the idea in other words, as "some other body's (or person's), umbrella."

SPELLING.—The editor of this department has received copies of two papers read before the Chicago Society of Proofreaders. One is entitled "A Paper on English Spelling," by George D. Broomell; the other is "The Digrafs Ei and Ie," by Samuel Willard. As the editor can find in the first only Misspelling, and as he never knew of a Digraf (he does know a digraph), perhaps it will be as well for him to say nothing more about them.

CHINESE NAMES.—O. K. S., San Francisco, offers this suggestion: "In THE INLAND PRINTER some time ago an article was reprinted from *Leslie's Weekly*, on the Mystery of Chinese Names. I have often wondered how an ordinary reader would pronounce words given in such articles, and how much more interesting and instructive they would be if they were marked so that the reader could pronounce them as spoken in the mother tongue. Take the words pie and pai, si and li, tung, kiang, etc., hardly two readers will pronounce them alike; is pie pronounced pī or pē and pai, pāĭ or pī or pāĭ? Are the words si and li pronounced sī and lī or sĭ and lĭ? Is tung, tūng or tŭng? Is kiang, kīăng or kĭăng? It seems to me that the marking of words of doubtful pronunciation should be as much the duty of writers and proofreaders as it is to see that the construction, punctuation, and spelling are correct. At least, the reader's understanding would be broadened and his interest prove deeper should diacritical markings come into more general use." *Answer.*—As to Chinese names, or words of any kind, the pronouncing would have to be done by the writer, and could not possibly be expected from proofreaders. Even the writer would have to know how before he could do it, and undoubtedly the words are often written by persons who do not know how to pronounce them. Few things may be called absolutely impossible, but the suggestion seems to be one of the few.

A MANUAL OF STYLE.—Still another style-book, published by the Stone Printing and Manufacturing Company, Roanoke, Virginia, has been received. Evidently it is intended for sale, and so its maker and publishers must have thought its rules fitted for general adoption. The rules are mainly good for use by persons who hold opinions as to spelling, etc., similar to those of the compilation, but some of them are badly expressed, and many important questions are left unanswered. We have never seen a style-book to which this criticism would not truthfully apply. We can not imagine one good for general use, unless one might be made with sets of opposing rules, for choice by those who are to use it. Here is one rule: "When a person has been mentioned by name and title and is afterwards referred to by title only, it should be capitalized." The only antecedent for *it* in this sentence is *person*. Of course the one intended is *title*, but the construction is not right for that. Another rule is: "The addition of 's' to form the plural of a word—horses, fences, for example—does not add another syllable, and the word should not be divided on the portion so formed." *Horse* is one syllable and *horses* is two syllables, so a syllable is added. The "portion so formed" is only the letter *s*, and no one would dream of dividing so that the single letter should begin a line. What is meant is that the plurals should not be divided to turn over the last syllable, and this is a good rule; but it is expressed with absurdity. Rules, to be worthy of general acceptance, should be worthily expressed.

A WELCOME CRITICISM.—S. K., Moline, Illinois, sends the following: "I am an old printer of independent ways of doing, and a chronic kicker against irksome restrictions, traditional or otherwise. So, when I read in your 'A Study of Proofreading,' in the April PRINTER that 'No page of a book should end with the first line of a paragraph. This is a traditionally inflexible rule,' I got right hot. It seemed like a personal reproof, undeserved. I have been a printer many, many years, and a persistent violator of that rule—in fact, never hard of it but once, and that time from a half-baked printer who, I thought, had got mixed up with the other rule—never begin a page with the last line of a paragraph. This prime rule gives trouble enough without adding unnecessary ones. If I were asked to supply a second rule, it would be the exact opposite of yours, namely, 'Never end a page with the end of a paragraph. Add a line if possible in order to preserve the continuity of the work.' However, I never followed this in practice, and attach little importance to it. To return to your rule. I never heard of it. I have examined such books as are at hand and may be considered standard, typographically, and numerous violations occur in all of them. One of these, 'Picturesque America,' published by the Appletons, cost me over $40 for two volumes, and in its day was among the very finest works printed. Another, 'Bryant's History,' from the press of H. O. Houghton & Co., Cambridge; another, 'Grant's Memoirs,' first edition, press of J. J. Little & Co.; a fine edition of Irving's 'The Alhambra,' David McKay, publisher, Philadelphia; Agassiz's 'Geological Sketches,' University Press. Evidently no proof-

Photo by Andrew Emerine, Jr., Fostoria, Ohio.

JUST AT SUNSET.

reader on any of these works, produced by the leading book-printers of the country, ever heard of your 'traditionally inflexible' rule, and I am a little curious to know where you found it. Your rules and suggestions as a whole are admirable, and are undoubtedly helpful to hundreds of conscientious printers who, knowing their lack of early education, are anxious to avail themselves of such help. You ask for suggestions. I like to see paragraph indentions made wide or narrow, in proportion to the width of measure. This is generally done, but not always. A single 'em' indention, 8 or 10 point, in 20-ems or more looks very bad. Another practice I have usually followed might well be adopted as a rule: Make indentions uniform on the same work, regardless of the size of the type. If the indention is 12 points in the text, let it be 12 points in quotations, etc., set in smaller type. I think this adds to the symmetry of the printed page." *Answer.*—The "kick" is reasonable. I do not know how I could have done it, but somehow I wrote "No page should end," etc., when the rule meant and thought of was "No page should *begin* with the *last* line of a paragraph." The suggestions are excellent.

AN OWL IN A PINE KNOT.

A peculiar freak of nature and a coincidence almost as remarkable was recently described by the New York *Sunday Press.* The firm of Albert Nathan & Co., manufacturers and dealers in printing-inks and bronze powders, 148 Worth street, New York, use a picture of an owl as a trade-mark on each package of their goods. When one of their packing cases was emptied not long ago there appeared at the bottom of the pine box a well-defined image of an owl's head in the wood. By the courtesy of the above-mentioned firm we are enabled to give our readers a view of this freak.

AN OWL IN A PINE KNOT.

Postal Information for Printers and the Public

CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

THE SENDING OF SAMPLE COPIES.—The R. Publishing Company asks: "The law says that I can not send sample copies of my paper 'continuously' to one address. What does it mean by 'continuously'? How many consecutive copies may I send?" *Answer.*—For the present it is held that not to exceed three consecutive or alternate numbers may be mailed to the same address without its being regarded as "continuous."

THE TRANSFER OF SUBSCRIPTIONS.—W. R. G. asks: "If the publisher of a paper which has ceased publication pays me to fulfill his contract with his subscribers by sending them my paper, which is of a kindred nature, have I not the right to count such subscriptions as legitimate subscriptions to my publication?" *Answer.*—The Department has recently ruled as follows on this point: "An entirely new publication seeking entry to the second-class postage rates can not claim, in whole or in part, as the 'legitimate list of subscribers' required by law as a prerequisite to entry, the list of subscribers to another publication, unless the new publication be the legitimate successor to the other and follows in the regular period of issue; that is, it must be virtually the regular issue, under some change of physical features, of a publication which is discontinued. But, of course, there can be no objection to a new publication using such list of names for the purpose of sending sample copies to induce subscriptions. If the transfer of a list of subscribers to a discontinued publication be to a publication of established second-class status, and if a consideration passes from the former to the latter for its agreement to fill out the contract or obligation of the former to its subscribers, the Department will allow the claim that such are 'legitimate' subscribers to the latter. But if there be no consideration, or if the consideration passes not to the established publication but to the discontinued publication, for the list of names, then, in that case, the Department will disallow a claim that such are 'subscribers' to the established publication."

REFORM IN SECOND-CLASS MAILING PRIVILEGES.—The circular letter of Third Assistant Postmaster-General E. C. Madden, mailed to some four hundred publishers in April last, contemplates such radical changes in the existing order of things that many publishers seem somewhat exercised over it, fearing their rights under the present postal laws are about to be taken from them. It is probable that no steps will be taken by the department without careful consideration or without first securing expressions from a majority of those interested.

While the opinion of but a few publishers has as yet been asked, others will undoubtedly be requested later to give their views. That readers of THE INLAND PRINTER who were not among the "fortunate four hundred" may know the contents of the circular, it is reproduced below:

Publisher: April 15, 1901.

SIR,— I beg to ask your most earnest consideration of the subject of this circular letter.

For years past the Postoffice Department has been praying for legislation which would relieve it from the burden it carries in the abuses of the privilege of second-class mail matter. A proposed remedial act of Congress has been three times defeated, and the publishers of the publications not intended to be included in that class continue to profit at the Department's expense. The loss of revenue is enormous, being estimated conservatively to be between $15,000,000 and $25,000,000 a year.

It is well known that the Postoffice Department has for some time been endeavoring to its utmost, under existing law, to reduce the annual loss from this cause, by carefully guarding entry to the second class of mail matter, and also by expelling from that class those publications within its reach which have grown to be abuses since entry. But existing regulations, however faithfully administered, are inadequate to accomplish material reform and fully protect the public treasury against these improper drafts. The most prolific means by which the law is circumvented remains undisturbed by regulation. This condition should and can be met by an adequate rule, such as is within the power of the Postmaster-General to make; and the purpose of this letter is to propose such and ask your judgment as to its effect.

Of the many means by which publications not properly entitled to this favored postage rate spring into existence and thrive, no other is so fruitful and so insidious as the permission — not of law or rule, but of uninterrupted practice — that subscriptions may be obtained by offers of premiums of merchandise, chances to draw prizes in guessing contests, and countless ingenious schemes of kindred character and effect. Circulations running into the thousands, and into the millions, have been built up by this premium process, for publications which upon actual merit could command no public patronage whatever. Such "subscriptions," except in an occasional instance where some actually meritorious publication employs the plan, represent in no literal sense a public interest in the literature, or in the news, to which it is claimed such publications are devoted. The source of profit and of life is in the advertising patronage, induced by large circulation. That advertising patronage, in the proper adjustment of things, belongs to bona fide newspapers and periodicals, which are supported by the public upon real merit, and for which this favored rate of postage was created, in a broad public purpose to foster genuine literary and news journalism, because of the great compensational benefit in the educational advantages thereof to the whole people, thus justifying a postage rate the maintenance of which is a draft upon the public treasury.

A few examples of the premium business are cited by way of illustration: One publication boasts of a quarter of a million circulation, and the advertised subscription price is $1 a year. Every subscriber has received, as a premium, a tea set, the market value of which is $2. A quarter of a million tea sets for a quarter of a million names is the transaction in this case. Then there are schemes to give a book, a knife, a watch, a telescope, an insurance policy, or, perhaps, a canary bird, for, or in some combination for, a subscription. Another kind is the chance in a guessing contest, or puzzle scheme, appealing to cupidity in an awarding of large cash prizes. These illustrations might be multiplied without number. Subscriptions so obtained can not be regarded as such in the sense the law contemplates, or in the ordinary significance of that term. Surely no person will question that it is the tea set, the watch, the chance to win a prize, etc., not the merit of the publication as a news or literary journal, which win in the vast majority of instances the alleged subscriptions.

A "legitimate list of subscribers" is the great essential of the law. Until this exists no publication can be admitted to the second class; if it ceases to exist, after admission, the continuance of that classification is unwarranted. Subscriptions like those defined being, under existing practices, allowed as "legitimate," this subsidiary postage rate is obtained for many newspapers and periodicals which have no just claim to that privilege. The expense of handling in the mails is several times the postage rate; the Government loss is enormous, and the disadvantage to meritorious publications is palpable.

It is true that the premium plan of securing subscriptions is often employed by publishers whose publications can not be classed as abuses, but it is usually explained as compelled by sharp competition. No doubt some will protest that to take away the premium privilege would severely interfere with their business practices; but will not the great body of legitimate journalism throughout the country, for which this special postage rate was created, be better off if the premium schemes be curtailed by a rule which will class every subscription so obtained as *not legitimate?* All would then be on the same plane and would be bound to obtain public patronage solely upon merit. This postage rate would then be obtainable and maintainable only when the public, irrespective of glittering extraneous inducement, attests the merit through a proper and actual "legitimate list of subscribers." While such a rule would prevent a publisher from sending at the pound rate of postage copies of his publication to subscribers so obtained, it would not, of course, interfere in the case of a publication not seeking or not enjoying the second-class rates.

No doubt it will be argued by some that it would be better to fix a limit to premium offers, as a measure of correction of the abuses that grow from the practice; but this is impossible; either all premiums must be eliminated, or the subject should remain untouched.

A copy of this letter is sent to about four hundred publishers of newspapers and periodicals to ask the following question:

In the judgment of those addressed, will a departmental rule be regarded as injurious to legitimate newspapers and periodicals, which will stop absolutely all premium inducements, direct or indirect, and of whatever character, for subscriptions? In other words, after a publisher has fixed a price on his publication, any bonus or premium given to the subscriber, or any combination with another thing except a second-class publication, shall vitiate that subscription in its relation to the second-class rates of postage.

It is believed that such a rule as that proposed will be of great direct benefit to legitimate journalism, and that in a very large measure it will check this draft upon the public treasury for private advantage, with no compensating public benefit, through the elimination of an immense number of publications which are wholly sustained in their second-class status by patronage induced by some extraneous thing, in conflict with the spirit of the law. Such a consummation has much of promise in the direction of better postal facilities and cheaper rates for other classes of mail matter.

I would thank you to give this subject attention, as immediate as your convenience will permit, and favor me with a reply, giving your judgment. Such a reform can scarcely be carried on successfully without the aid and moral support of the standard newspapers and periodicals of the country; and I am anxious to ascertain how this proposition is received by each of those whom I have addressed. The Department does not wish to enact any rule which will injuriously affect the bona fide newspapers and periodicals. For these the intent is to afford the best facilities.

It should be understood that if such a rule be adopted it will not interfere with the clubbing together of several second-class publications for sale at a clubbing rate, and that all subscriptions already taken under premium schemes shall be allowed to run to expiration. A date in advance will be fixed for the taking effect of the rule, so as to allow reasonable time for the adjustment of business methods.

On the back of this sheet I have caused to be printed paragraph 4 of section 277, Postal Laws and Regulations, which contains the law's requirement of a "legitimate list of subscribers"; and an extract from a circular of this office, under date of June 29, 1900, the latter showing the most liberal interpretation of what may be included in such a list.

An envelope which requires no postage is inclosed for reply. Your opinion is awaited. Very respectfully,

EDWIN C. MADDEN,
Third Assistant Postmaster-General.

EXTRACT FROM LAW.

"Section 277. Statutory Characteristics:

"Fourth — It must be originated and published for the dissemination of information of a public character, or devoted to literature, the sciences, arts, or some special industry, and having a legitimate list of subscribers: *Provided, however,* That nothing herein contained shall be so construed as to admit to the second-class rate regular publications, designed primarily for advertising purposes, or for free circulation, or for circulation at nominal rates." (Act of March 3, 1879, Sec. 14, 20 Stats., 359.)

EXTRACT FROM RULING.

"In making up the 'legitimate list of subscribers' there may be included, with direct subscriptions to the publishers, copies regularly sold by newsboys; copies regularly sold over the publisher's counter to purchasers of individual copies; regular sales of copies of consecutive issues by news agencies, and bona fide bulk purchases of consecutive issues by news agencies for sale in the usual way without the return privilege. There may also be counted in making up the list of subscribers, one copy to each advertiser, to prove advertisement, and bona fide exchanges — one copy for another — with existing second-class publications within reasonable limits as to number in each case." (Circular No. 111, Third Assistant Postmaster-General, June 29, 1900.)

Although the circular may fail to bring to Mr. Madden the information he desires, it certainly will have the effect of creating discussion and will cause those interested to study the laws and plan to defend their rights and privileges. There seems to be very serious objection to placing in the department's hands the power to curtail the privileges enjoyed so many years by those in the publishing business, and letters are beginning to pour into Washington protesting against such methods of procedure. From a study of these, and the calm, fair and business-like suggestions that will be received from

others, a way out of the present difficulty will unquestionably be found. THE INLAND PRINTER is sure that the Department will welcome any suggestion that its readers may have to offer, and it is hoped the publishing of this letter may call forth some views that will be of service to those whose wish it is to remedy existing evils without entailing any unreasonable hardship on the legitimate papers now being carried at the second-class rates.

Notes on Job Composition

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

DIAGRAMS OF IMPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK-BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

JOSEPH A. MONTIFORE, Belfast, Maine.—Blotter unique and very good.

G. N. MURRAY, Nappanee, Indiana.—Specimens well displayed and neat.

I. K. FRETZ, Lindsborg, Kansas.—Poster very artistic and forcefully displayed.

KEYSTONE PRESS, Portsmouth, Ohio.—Blotters good. Other specimens very artistic.

A. H. CROWTHER, Osage, Iowa.—Your specimens are all very neat and well displayed.

BERT COURSIVER, Chicago, Illinois.—Bill-head forcefully displayed, artistic and attractive.

KARL C. MINER, Montague, Massachusetts.—Specimens neat and creditably displayed.

P. M. MAHONEY, Spring Valley, Illinois.—Specimens neat as to display and well balanced.

WOESSNER & MARSON, Stephenson, Michigan.—The only criticism we have to make on your blotter is the employment of light-faced script line for firm name. This type is not suitable for the purpose. Otherwise the blotter is excellent. Other specimens good.

KELLER & ELLISON, Nashua, Iowa.—Envelope corner well designed and good as to display.

MOHR & CARTER, Bellefontaine, Ohio.—Blotter and letter-head very attractive and artistic.

FRED MICKEL, Lincoln, Nebraska.—Ad. up to date as to design, well displayed and artistic.

CRESCENT PRINTING COMPANY, Cincinnati, Ohio.—Cover-page artistic and good as to design.

BETZ & ORR, East Liverpool, Ohio.—Booklet artistic in every respect. Reflects much credit.

ALF J. W. GALBRAITH, London, Ontario.—Specimens good as to design, neat and well displayed.

BEALL PRINTING COMPANY, Asheville, North Carolina.—Announcement attractive and artistic.

WALTER REDFIELD, Shenandoah, Iowa.—Blotter very attractive and well calculated to get business.

BURR A. BROWN, Fairmont, Minnesota.—Specimens creditably displayed, good as to plan and neat.

W. A. KINNEY, Hartford, Connecticut.—Cover-page up to date as to design and forcefully displayed.

THE ROSARY PRESS, Somerset, Ohio.—Neatness and good form are characteristic of your specimens.

BYRON D. BURDICK, Westerly, Rhode Island.—Ad. specimens well written and creditably displayed.

ERNEST V. DODD, London, Ontario.—Specimens up to date as to design, artistic and forcefully displayed.

BURNELL BROTHERS, Harrisburg, Pennsylvania.—Specimens well displayed, neat and up to date as to plan.

E. B. WOOLSEY, Corning, Iowa.—Specimens all very good. You have made improvement on all reset jobs.

IVY PRESS, Lincoln, Nebraska.—Easter greeting unique and artistic. Other specimens of an excellent quality.

E. A. LALLY, Philadelphia, Pennsylvania.—We reproduce one of your statement headings, specimen No. 1. The simplicity, display and whiting out on this specimen are commendable. Your other specimens reflect much credit for their artistic merit.

PHILADELPHIA,_____ 190___

M_____

TO MRS. E. GREEN, DR.

TAILOR-MADE GOWNS A SPECIALTY | FASHIONABLE MODISTE | 1113 SOUTH TWENTY-THIRD STREET

No. 1

WILLIAMS PRINTING COMPANY, Richmond, Virginia.—Your specimens are creditably designed and well displayed.

ALBERT SCHOLL, Chillicothe, Ohio.—Your Easter program is an artistic one. The work is all that could be desired.

G. A. ORMSBY, Herkimer, New York.—Your specimens show careful work. They are neat, attractive and artistic.

ALVIN S. HAWK, Portland, Oregon.—Blotters excellent and attractive. Other specimens good in every particular.

D. W. BEANBLOSSOM, St. Joseph, Missouri.—You have reason to be well pleased with your work. It is all excellent.

E. M. BRUMBACK, Silver City, New Mexico.—There is nothing whatever wrong with your business card. It is artistic.

A. D. MACGIBBON, Buckingham, Quebec.—Your reset statement heading shows decided improvement over reprint copy.

This is especially commendable, as you have employed the same type-faces in its construction.

THE AXIOM, Salem, New York.— Bill-head shows a decided improvement over reprint copy. Your letter-head is excellent.

ED F. COLLINS, Wakefield, Massachusetts.—We reproduce your Purrington card, together with the reprint copy. Specimen No. 2 is the copy and No. 3 the job as reset. The No. 3

E. I. PURRINGTON,
MACHINIST.

Pattern and Model Making,
Machine Work of all kinds in Wood or Metal,
Gas Engines bought, sold and repaired.

SHOP, CENTRE STREET, NEAR MAIN,
WAKEFIELD, MASS.

No. 2.

E. I. PURRINGTON

Pattern and Model Making
Machine Work of all kinds in Wood or Metal
Gas Engines bought, sold and repaired

Machinist

SHOP: CENTRE STREET, NEAR MAIN, WAKEFIELD, MASS.

No. 3.

specimen is certainly much better as to balance, general display and plan than is the reprint copy. Your work is all neat and creditable.

ROSCOE THOMPSON, Ransom, Michigan.— Blotter unique and good. Other specimens good as to balance, display and whiting out.

U. A. MCBRIDE, Warrensburg, Missouri.— Display, whiting out and balance of your specimens are good. They are also neat.

F. H. MCCULLOCH, Austin, Minnesota.— Dimity ball program very attractive and artistic. It is also unique. Booklet good.

THE IRWIN-HODSON COMPANY, Portland, Oregon.— Every one of your specimens is artistic. The work certainly does you credit.

ROBERT J. STEIN & CO., New York.— Specimens excellent in all respects. The composition, color schemes and designs are artistic.

WILLIAM H. HATTON, Lebanon, New Hampshire.— Bill-head artistic in every respect. The work shows that you are studious.

C. R. ARNOLD, Grenoble, Pennsylvania.— For neatness, simplicity and good display, your specimens are certainly deserving of praise.

B. S. MCKIDDY, Emporia, Kansas.—We have no criticisms to make on your specimens. The composition and designing is creditable.

CHARLES T. ADOLPH, New Orleans, Louisiana.—Your ad. specimens are well displayed, but you employ a trifle too much fancy border in their construction. However, taken as a whole, they are all quite creditable.

J. W. COMPTON, Portland, Oregon.—You are deserving of commendation for the general attractiveness and good form of your specimens.

CARROLL C. ALLEN, Glencoe, Minnesota.— Blotter attractive and well calculated to bring trade. Other specimens well displayed and neat.

E. BIGGERS, Ennis, Texas.— Letter-head and envelope very attractive and artistic in every respect. Other specimens good as to plan and display.

FRANK ARMSTRONG, Des Moines, Iowa.—Your work is commendable for its attractiveness and artistic merit. Not a poor specimen in the parcel.

L. E. TAIT, Red Cloud, Nebraska.— Illustration on Teachers' Institute program is all right. The program is a very neat one and is well displayed.

THE CLARENCE A. CLARK COMPANY, Laconia, New Hampshire.— Specimens up to date as to design, artistic and harmonious as to color schemes.

B. W. WEDEREIT, Milwaukee, Wisconsin.—The only objection we have to your card specimen is the underscoring rules. Otherwise the card is all right.

JOSEPH F. BERG, JR., Plainfield, New Jersey.— Considering your experience, we think you do very well with your work. Specimens neat and well printed.

DAVID M. SHILLING, Troy, Ohio.—We reproduce your statement headings. No. 4 is the reprint copy and No. 5 the heading as reset. The customer did not like the No. 5 specimen and thought the old form the best. We can not agree with the

TROY, OHIO, ... 190

M .....

To THE TROY BUGGY WORKS CO. Dr.
...MANUFACTURERS OF...
Phaetons, Surreys, Piano Box Buggies,
TRAPS AND PONY VEHICLES.

TERMS .....

No. 4.

customer. The No. 5 specimen is better in every way. Now, we have a criticism to make on the No. 5 specimen. The word "pony" is misspelled. The date-line would have been better had it been set in italic of the same style as main display.

TROY, OHIO, ... 190

M .....

To The Troy Buggy Works Co. Dr.
MANUFACTURERS of
PHAETONS, SURREYS, PIANO BOX
BUGGIES, TRAPS and PONEY VEHICLES.

TERMS .....

No. 5.

Always strive to please your customers. Give them what they want and try to find out what they desire before you do the work.

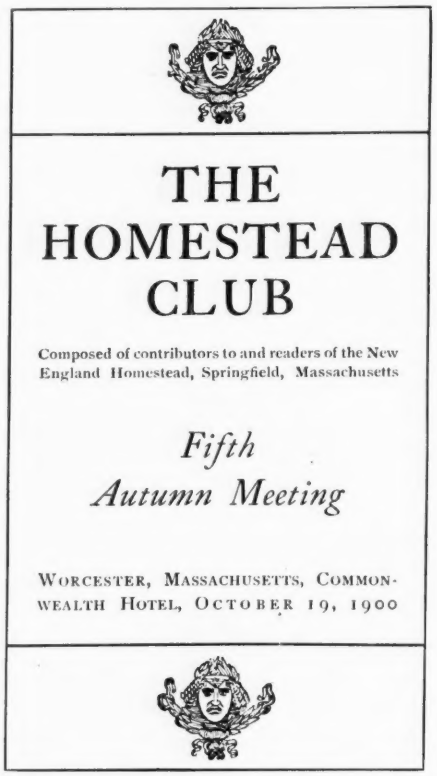
J. G. MCCUTCHEON, Bradford, Pennsylvania.—Your No. 3 specimen was certainly a hard piece of composition to handle. However, you did very well with it and arranged the cuts in a

pleasing and artistic manner. Your specimens are all well displayed and up to date as to designs.

R. W. HADLEY, Sterling, Massachusetts.— Envelope corner very neat. Had you employed a plain rule border on the program the effect would have been better.

T. EDGAR WHITE, Columbia, Pennsylvania.— Specimens up to date as to design. Vast improvement is shown in your reset specimens over the reprint copies.

ARTHUR A. WHITBECK, Springfield, Massachusetts.—We reproduce two of your specimens, Nos. 6 and 7. The quiet



No 6.

dignity of these specimens, together with their correct display, makes them worthy of close study. All your specimens are artistic.

E. J. AFFOLTER, Shakopee, Minnesota.— Everything considered, we find your program very good. It does not pay to spend too much time on jobs of this kind.

EDWARD W. STUTES, Spokane, Washington.—All of your specimens evidence good judgment as to display and color schemes. They are attractive and artistic.

JAMES R. MARSH, with Stone Printing Company, Roanoke, Virginia.—Your specimens show that you know how to do artistic printing. Specimens all first-class.

W. H. MORRIS, Roseville, Ohio.—Your newspaper ads. are quite good. Considering the material you have at command and your experience, we think you do very well.

NEWS PUBLISHING COMPANY, Sacramento, California.— Booklet and card are both artistic. The ad. display work in the booklet is certainly forceful and very attractive.

W. L. PURCELL, Moline, Illinois.—Your letter-head is certainly an artistic one. For quiet dignity as to display, plan and color scheme it would be hard to excel this specimen.

JAMES P. O'CONNOR, San Angelo, Texas.— Blotter very well displayed. Date-line on bill-head is too prominent. Light rule border around panel would have been better than the fancy metal border.

CARL R. HERBIG, Coshocton, Ohio.—Your 1901 stationery specimens are certainly artistic in every respect. All your work is good. It shows that you make your business a study.

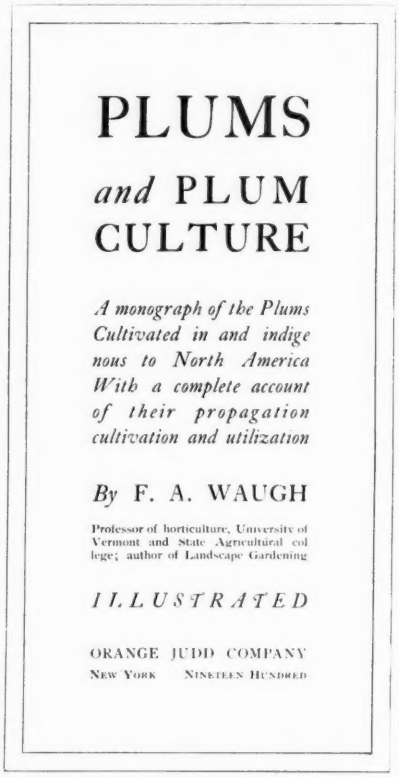
LEONORA MARSHALL, Jackson, Mississippi.—Your cover-page is certainly creditable and shows that you have artistic ability. The design is good and the display neat and forceful.

J. FRANK ELWELL, Phœnix, Arizona.— Stock certificates in good form and excellent as to appearance and general treatment. Stationery headings good. Menu card artistic and in good form.

MOSHER & BACKUS, Andover, New York.—All things considered, the specimens by your Mr. Backus are very creditable. In every instance he has made a decided improvement over his reprint copy.

C. F. CLAYTON, Tarboro, North Carolina.—The border employed on your bill-head is much too heavy for the type used in conjunction. You should use a better grade of black ink for your stationery work.

DRUMMER PRINTERY, Lecompte, Louisiana.—We see no reason why you should do printing at the prices advertised. Certainly there is no profit in it. Specimen submitted for criticism is not out of the ordinary.



No. 7.

FRED C. HUBBARD, Ashtabula, Ohio.—The specimen cover marked by you No. 1 is better than the one designated No. 2. The objection to the No. 2 specimen is that it is too profusely ornamented. Bill-head excellent.

V. CURTIS HOPKINS, Boston, Massachusetts.—Your specimens are all neat and quite attractive. You should always accord the firm name more prominence than the business engaged in on stationery headings and business cards. This latter case has exceptions where a card is employed for the sole purpose of advertising some special article. Then the rule is

reversed and the article sought to be advertised is given the most prominence.

CLARENCE F. ALDRICH, Carson City, Michigan.—You should never employ a solid letter for capitals in conjunction with an outline letter, as it gives the work a spotted appearance. Other specimens neat and good as to design.

W. C. PECK, Los Angeles, California.—The Trust Company booklet is a very artistic and attractive one. There is not a bad specimen or one upon which adverse criticism could consistently be made, in your entire collection.

G. F. SCOTT, Mount Gilead, Ohio.—We do not approve the plan of your court record title. It is not in proper form. It is not wise to try art composition on work of this kind. Stick to the conventional in matters of this kind.

ASA H. BAXTER, Cambridge, Ohio.—Your reset note-head is better than the copy. Cover-page artistic and very creditable to the artist, Mr. Dwiggins. He should cultivate his taste in this direction. Your other specimens are good.

WILLIAM L. EATON, Seattle, Washington.—The only defects we see in your rulework around panels is in the joining of the rule. This defect is only a slight one and we think the work could hardly be adversely criticized for that.

FRED A. RANDALL, Tekonsha, Michigan.—While the general design of your statement heading is good, yet its appearance would be bettered by placing the panel containing the main display in the center of the heading. Other specimens creditable.

T. B. LEWIS, Thornbury, Ontario.—You accord too much prominence to such things as "In account with." You should also pay more attention to the proper joining of your rules in panels. In regard to display and balance, your work is quite creditable.

JOSEPH J. CASSIDY, Philadelphia, Pennsylvania.—Neither of the books you mention are by the editor of this department. Specimen No. 4 in your collection, set by Mr. Hougherty, is very good. Your specimen No. 3 is too fancy. Your Nos. 1 and 2 specimens are very good.

H. C. PORTER, Ancram, New York.—Barton note-head not well balanced and has too much of a pyramid effect. This should be avoided, as it is difficult to secure a real good balance on these lines. "Bought of" on Barton statement heading is too large. Other specimens excellent.

J. H. COE, Stillwater, Minnesota.—Bill-head artistic and up to date as to design. We object to the date-line as you have it inside the panel on your letter-head. It should have been below the rule and outside of panel, especially so where there is so little room for it on the inside of panel.

T. M. KENNEDY, Lafayette, Alabama.—When you employ a rule border on stationery headings you should always have the margins equal at the sides and top. Otherwise the effect is bad. We refer to the Scott statement heading. Your specimens are all up to date as to design. Envelope corners are a trifle too large.

NORMAN P. EBY, Reinbeck, Iowa.—Ad. and envelope corner very good. The Philp & Robinson note-head is too much cut up with panels, and the ornamentation is too profuse. It is not a good plan to employ panels for ornamentation in the manner you have. But, as you say this was the wish of your customer, the fault is not yours.

WESLEY PENROSE, Menominee, Michigan.—Where a firm name is signed to a letter by some member or officer of the firm, it is customary to place this latter signature immediately underneath the firm name, as shown in your No. 2 proof. Personally, we prefer to see it occupy this position because it is more closely associated with the firm name and really belongs there. We know this has become a matter of style with a great many printers, and some place the firm name flush to the right and the name of the officer who signed for the company flush to the left.

B. T. BURGER, Hackensack, New Jersey.—Your No. 2 specimen is better in every way than the reprint copy. There is one very serious fault with the reprint copy and that is the employment of the Bradley caps for a display line. This renders the line uncertain and, for persons unaccustomed to the type, very hard to read.

C. T. LINSTRUM, Evanston, Illinois.—The Tucker note-head is neat, well balanced and good as to display. It is your best specimen. On the majority of your specimens there is a certain "sameness." This is caused by employing type-faces of too uniform a strength for both display portions and reading-matter. You should make more of a distinction.

J. F. LATIMER, DeFuniak Springs, Florida.—You did very well with the Brett envelope corner. The only criticism we have to make on the envelope corner and note-head is the end pieces on the panel. A plain rule would have been better. Had the border bands been omitted on the Chicago Concession Company letter-heads, the appearance would have been much better. We like the No. 2 specimen best.

G. C. MORGENSTERN, Nocona, Texas.—The preferred place for a date-line on stationery headings (where ruled stock is used) is above the first ruled line and about an equal distance from first ruled line as the ruled lines are apart. That is, if the ruled lines are three-eighths of an inch apart, place the rule in date-line three-eighths of an inch above the first ruled line. Card specimen much better than the reprint copy.

HENRY H. HARRIS, Norman, Oklahoma.—Your customer was not right regarding the envelope corner. Your reset heading is the most modern as to plan. You should always be particular about having equal margins, or rather space, between rules where you employ two rules, one within the other, as a border. It looks very bad to have the space unequal. This is a very apparent fault with your reset job.

STILWELL PRESCOTT, Cleburne, Texas.—We reproduce the Long envelope corner, specimen No. 8, in order to answer your questions, and also that others may profit by it. "Dealer in" is too large; should have been set in lower-case. Place the

Return in 5 Days to

J. A. LONG,

—DEALER IN—

PIANOS, ORGANS and STRINGED INSTRUMENTS

Pool Building, East Henderson Street.

Cleburne, Texas.

No. 8.

words "Pool Building" in a line by itself, in center of measure. Devote another line to "East Henderson Street," also place same in center of measure. Then so space the name of town that it will be the same length as name of proprietor. The reason the job "looks queer" to you is owing to the two lines at bottom being set longer than the upper portion, which throws it slightly out of balance. Other specimens creditable.

H. R. LANDIS, Rock Creek, Ohio.—Should you desire specimens reviewed in the July issue of THE INLAND PRINTER, it would be necessary to have specimens for that purpose in our hands not later than the 25th of May. The work is done for the July issue during the month of June, and the department editors are obliged to get in their copy not later than the 1st of June. We usually send in our material on the 28th of each month in order to have it in the printers' hands promptly on the 1st of the month. All matter received after the 26th

lays over until the next month. We never send anything for publication after that date. Your specimens are neat and quite good as to design.

ENVELOPE CONTEST.

The general excellence of the 211 specimens entered in the envelope contest under the auspices of the Job Composition Department, made the task of the judges no easy one. As fast as the specimens were received, they were numbered. Three sets of these specimens were sent to Mr. O. F. Byxbee, who selected Mr. F. H. Gerlock and Mr. L. H. Casterline, all of Scranton, Pennsylvania, to act with him in making the awards. The thanks of the contestants as well as those of the editor of this department are due these gentlemen for the impartial and careful manner in which they made the awards. The following letter from Mr. Byxbee tells the finding of the judges in a clear and concise manner:

SCRANTON, PA., March 26, 1901.

Mr. Ed S. Ralph, Springfield, Ohio:

DEAR MR. RALPH,—To act as a judge in your envelope contest was a task of unusual responsibility, owing to the large number of excellent corners, the majority of which show that your advice as to proper display has been carefully followed. As you suggested, I requested two of my acquaintances to act with me — F. H. Gerlock, of F. H. Gerlock & Co., proprietors of one of Scranton's leading printing-houses, and L. H. Casterline, foreman of the Scranton *Tribune's* job department. I made my selections first, so as not to be influenced by the finding of others. The selections made were as follows:

Mr. Gerlock — 17, 25, 206; honorable mention, 142, 79, 10, 53, 33, 173.

Mr. Casterline — 59, 130, 206; honorable mention, 100, 25, 114, 20, 54, 33.

Mr. Byxbee — 25, 122, 72; honorable mention, 53, 54, 173, 142, 100, 131.

Allowing 3 points for each first choice, 2 for each second, 1 for each third, and ½ for each honorable mention, we reach the following result:

No. 25, 5½ points; Nos. 17 and 59, 3 points; Nos. 122, 130, 206, 2 points; Nos. 33, 53, 54, 72, 100, 142, 173, 1 point; Nos. 10, 20, 79, 114, 131, ½ point.

We were, as you will notice, quite unanimous regarding the merits of No. 25, but otherwise our ideas were more or less scattered. No. 25, in securing 5½ out of a possible 9 points, or 61 per cent, did remarkably well. Another feature worthy of note is the fact that all but five of the specimens mentioned above succeeded in securing more than ½ a point.

In making my selections I discarded those with a superfluous amount of rulework and those where the whole corner was set in nearly the same size type. With so much matter I do not fancy the adhering to one series, such as the Engravers' Roman, as so many of them did. As a

Ed H. Pierce.

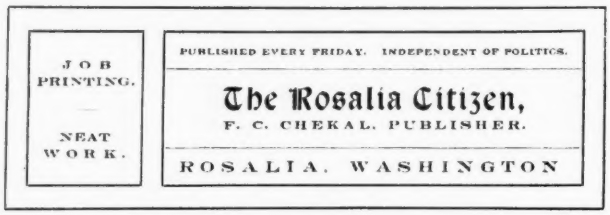
Will Crombie.

E. G. Bates.

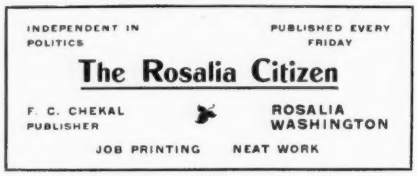
James M. Mansfield.

Charles A. Gleim.

WINNERS IN THE INLAND PRINTER ENVELOPE-SETTING CONTEST.

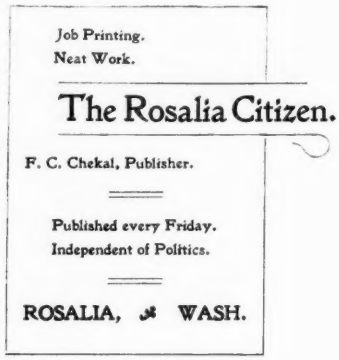


No. 33. One point.



No. 53. One point.

No. 173. One point.



No. 131. One-half point

No. 142. One point.

THE INLAND PRINTER ENVELOPE-SETTING CONTEST.

THE ROSALIA CITIZEN
F. C. CHEKAL, PUBLISHER
PUBLISHED EVERY FRIDAY
INDEPENDENT OF POLITICS
JOB PRINTING
NEAT WORK
ROSALIA, WASHINGTON

No. 20. One-half point.

JOB PRINTING
NEAT WORK
INDEPENDENT OF POLITICS
PUBLISHED EVERY FRIDAY
THE ROSALIA CITIZEN
F. C. CHEKAL, PUBLISHER
ROSALIA, WASHINGTON

No. 25. First place.

THE ROSALIA CITIZEN
PUBLISHED EVERY FRIDAY
INDEPENDENT OF POLITICS
JOB PRINTING
NEAT WORK
F. C. CHEKAL PUBLISHER
ROSALIA, :::: WASHINGTON

No. 59. Tie for second place.

THE ROSALIA CITIZEN
INDEPENDENT OF POLITICS
PUBLISHED EVERY FRIDAY
F. C. CHEKAL, PUBLISHER
ROSALIA, WASH.
JOB... PRINT-ING...
NEAT WORK

No. 206. Tie for third place.

The Rosalia Citizen
ROSALIA, WASHINGTON
Published Every Friday : Independent of Politics
F. C. CHEKAL, PUBLISHER
JOB PRINTING NEAT WORK

No. 10. One-half point.

JOB PRINTING
NEAT WORK
THE ROSALIA CITIZEN
F. C. CHEKAL, Publisher.
Published every Friday.
Independent of Politics.
ROSALIA, WASH.

No. 100. One point.

PUBLISHED EVERY FRIDAY
INDEPENDENT OF POLITICS
The Rosalia Citizen
F. C. CHEKAL, PUBLISHER
ROSALIA, WASHINGTON
JOB PRINTING NEAT WORK

No. 54. One point.

THE ROSALIA CITIZEN
F. C. CHEKAL, PUBLISHER
PUBLISHED EVERY FRIDAY
INDEPENDENT OF POLITICS
JOB PRINTING NEAT WORK
ROSALIA, WASHINGTON

No. 17. Tie for second place.

The Rosalia Citizen
F. C. Chekal, Publisher
PUBLISHED EVERY FRIDAY :: INDEPENDENT OF POLITICS
ROSALIA, WASHINGTON
JOB PRINTING
Neat Work

No. 72. One point.

PUBLISHED EVERY FRIDAY.
INDEPENDENT OF POLITICS.
THE ROSALIA CITIZEN.
F. C. CHEKAL, PUBLISHER.
JOB PRINTING.
NEAT WORK.
ROSALIA, WASH.

No. 130. Tie for third place.

JOB PRINTING
F. C. CHEKAL, Publisher.
Published Every Friday
The Rosalia Citizen.
NEAT WORK
ROSALIA, - WASHINGTON.
Independent Of Politics

No 114. One-half point.

JOB PRINTING
Neat Work
The ROSALIA CITIZEN
F. C. CHEKAL :: :: :: :: Publisher
Published Every Friday
Independent of Politics
ROSALIA :: WASHINGTON

No. 79. One-half point.

THE INLAND PRINTER ENVELOPE-SETTING CONTEST.

rule, I do not think the designs covering the end of the envelope are desirable, although I gave one of these second place, owing to its artistic arrangement. The other judges do not mention any of those set in this style.

Mr. Gerlock, in sending me his selections, writes as follows: "Reasons for selections — Neatness, distinctness and proper emphasis given to the words. No. 79 is large, but there is a business-like boldness about it that one must admire. The beauty of No. 50 lies in its simplicity. The nicety of proportion of No. 173 makes it attractive."

I shall be interested in learning the names of the successful contestants. Sincerely yours, O. F. BYXBEE.

It will be seen from the finding of the judges that No. 25 took first place; Nos. 17 and 59 tied for second place; Nos. 122, 130 and 206 tied for third place. This is, indeed, quite unusual. We were unable to secure a photograph of Mr. Conway, who set the No. 206 specimen, but were fortunate enough to secure photographs of the other five gentlemen, together with a brief personal sketch of each.

No. 25 — Ed H. Pierce, Ann Arbor, Michigan, first place, 5½ points.
No. 17 — Will Crombie, Brattleboro, Vermont, tie for second place, 3 points.
No. 59 — E. G. Bates, Albert Lea, Minnesota, tie for second place, 3 points.
No. 122 — James M. Mansfield, Oskaloosa, Iowa, tie for third place, 2 points.
No. 130 — Charles A. Gleim, Jersey City, New Jersey, tie for third place, 2 points.
N. 206 — T. J. Convey, New York city, New York, tie for third place, 2 points.

The following specimens scored ½ point each, and are reproduced:

No. 33 — A. K. Ness, Cheboygan, Michigan.
Nos. 53 and 54 — George J. Walther, Boston, Massachusetts.
No. 72 — H. C. Ramsdell, Hoosick Falls, New York.
No. 100 — Will L. King, Ames, Iowa.
No. 142 — H. F. Zinkenhoefer, New Kensington, Pennsylvania.
No. 173 — T. H. Stott, Brockton, Massachusetts.
No. 10 — Charles M. Hecker, Indianapolis, Indiana.
No. 20 — Art Yeager, Newman, Illinois.
No. 79 — Charles H. Odell, Chicago, Illinois.
No. 114 — James G. McCutcheon, Bradford, Pennsylvania.
No. 131 — Charles A. Gleim, Jersey City, New Jersey.

BIOGRAPHICAL SKETCHES OF THE CONTESTANTS.

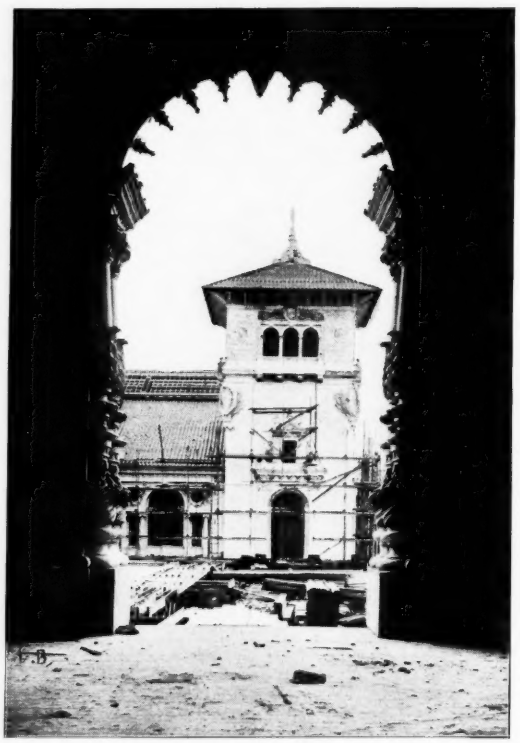
Mr. Ed H. Pierce was born at Ann Arbor, Michigan, and at an early age began to serve an apprenticeship at the printer's trade in his native city. Except for some road experience, all his work has been done in the print-shops of the University City. Until quite recently Mr. Pierce did nothing but book and newspaper work. It was not until machines began to encroach on the field of straight composition that he entered the job-printing field. Entering upon this line of work when he had passed the age when printers are supposed to be so thoroughly fixed in their habits that they can not take up with the new ideas, Mr. Pierce made a most conspicuous success in his new field of labor. Mr. Pierce had the qualifications — style, originality and energy. True, he was somewhat advanced in years, yet he persisted, exchanged ideas with out-of-town printers, read THE INLAND PRINTER regularly, and conquered. He is most appreciative of the good work of others, being ever ready to accept their ideas and being just as ready to give credit to those ideas he has made use of. Mr. Pierce has given much attention to cover-designs, mailing cards and blotters, and his originality and style of arrangement is very striking. He is a most faithful workman, giving most freely of his time and strength to his work. The satisfaction of seeing a good piece of work is a reward almost as well appreciated by him as the dollars and cents he receives as compensation for his services. He feels that he owes not a little of his success to the fact that he is a constant reader of THE INLAND PRINTER.

Will Crombie was born April 8, 1871, at Rouseville, Pennsylvania. He spent his childhood in Connecticut. He was apprenticed in the office of the Lincoln (Neb.) *Daily Democrat*, and finished his time with the Woodruff Printing Company. He then made a tour of the Eastern and Southern States, returning to Lincoln in 1890, where he started, with E. A. King, the well-known typographic artist, one of the very best and up-to-date job-offices in the West. In 1896 Mr. Crombie sold out to the Ivy Press and accepted a situation in the Wayside Press under Mr. Will H. Bradley, the artist. He remained with the Wayside Press one year, and for the past three years has been foreman of the jobroom for E. L. Hildreth & Co., Brattleboro, Vermont. Mr. Crombie won the *Typothetæ and Platemaker* first prize in August, 1899, $10. Mr. George Herrick, one of the job compositors employed by the same firm, won the first prize for the March, 1900, INLAND PRINTER cover, $25, and Mr. Crombie won the *National Printer-Journalist* first prize, 1901, $20.

E. G. Bates was born on a farm near Owego, New York, January 6, 1869. Began work at the printing trade at the age of thirteen, working in the office summers and going to school in the winter time. This was in the office of the Wellsboro *Gazette*, Wellsboro, Pennsylvania. After working there about three years, he went to work for the *Democrat*, Corning, New York, making up and setting ads.; stayed there about a year, then traveled about the country for about two years, working in various towns and cities of the country, and finally went to Minneapolis, Minnesota, in 1889, to work for the L. Kimball Printing Company, staying there about three years. Then he worked in other offices in Minneapolis until 1895, when he went to Albert Lea to work on the Freeborn County *Times*, where he is now employed. He commenced the publication of a series of specimen books called "Possibilities of the Country Print-shop," last November.

James M. Mansfield spent the larger part of his typographical career in Oskaloosa, Iowa. He began the printing trade in 1884 in the office of the Oskaloosa *Herald*, serving seven years. Resigned with *Herald* to accept foremanship of Oskaloosa *Weekly Times*, later the *Morning Times*, which position he held up to 1898, again accepting a position on the *Herald*, where he has been employed since, dividing time in the "ad." and job departments. He has had some experience in all branches of a country printing-office, from "sanctum to engineroom."

Charles A. Gleim was born in 1863, in Newark, New Jersey. After graduating from the public school, he found employment in the printing-office of Geiger Brothers. A short time thereafter he entered Newark Academy and took a two years' classical course, when he resumed the printing trade in the establishment of L. J. Hardham. Five years elapsed, when he took charge of the pressroom of Terwilliger & Peck, on Eighth avenue, New York, and then of N. J. Macklin & Co.'s, 47 Broad street. For eight years he was foreman of the printing department of Collins & Sesnon, 57 Maiden Lane, New York, and at present and for the past five years, foreman in A. J. Doan's office, at 54 Montgomery street, Jersey City, New Jersey, one of the largest book and job printing houses in the city.



PAN-AMERICAN EXPOSITION.

A pavilion of the Graphic Arts building, seen from archway of the Machinery building, during construction.

SAVED A HALF DOLLAR.

The editor of this paper believes he knows a good thing when he sees it. THE INLAND PRINTER is a welcome visitor at all times to our sanctum. It is of material assistance and help to every one in the office, from proprietor down. A half dollar saved is a dollar earned, therefore please find my renewal in the shape of $2 for a year's subscription to THE INLAND PRINTER, the finest printed and best trade publication in the world.—*F. D. Elmer, City Editor Commercial, Monroe, Michigan.*

Notes and Queries on The Laws of Copyright

CONDUCTED BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE LAW OF COPYRIGHT.— By Thomas E. Scrutton, M.A., LL.B., of the Middle Temple, barrister-at-law. Including the American Copyright Act, the Berne Convention, etc., with cases to date. Third edition. London: 1896. $5.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

COPYRIGHT LAWS AND TREATIES OF ALL COUNTRIES.—A new and materially enlarged edition (subscription price, 8 shillings; after publication, 10 shillings) of the German verbatim edition of the "Copyright Laws and Treaties of All Countries," revised by the secretary of the International Bureaux for Intellectual Property, Prof. Ernst Röthlisberger, will shortly be issued by the publishing firm of G. Hedeler, Leipsic, Germany.

COPYRIGHT OF MOSAIC FOR PUBLIC LIBRARY.

The Circuit Court, District of Massachusetts, recently decided: "If a patron gives a commission to an artist, there appears a very strong implication that the work of art commissioned is to belong unreservedly and without limitation to the patron. The patron has a right to make and permit to any extent reproductions of the work sold, unless the contrary is set out in the contract." In the particular case the artist had made a cartoon of the subject and had it copyrighted, and the copyright notice was inscribed upon the completed mosaic when it was placed in position. This did not avail the artist, because nothing was said or agreed upon at the time the commission was given. Upon the question of acquiescence, the Court said: "The United States, by its officers, permitted the placing (indeed, placed for itself) the mosaic in question, bearing the copyright notice. A witness testified that the larger number of the mural paintings in the Congressional Library are marked 'Copyright.' It seems, therefore, that the United States has permitted the complainant to placard the mosaic in question with a statement that his construction of the contract between him and the Government is the correct one, and that the library is pretty thoroughly placarded with like statements of like claims on the part of other artists. These facts are entitled to much weight, and have caused me to doubt greatly if the United States has not acquiesced in complainant's claim of copyright. The officers in charge of the library, in permitting these inscriptions to remain, have failed in the performance of their duty, unless the complainant's contention is correct; but as they have encouraged the taking of photographs, while permitting the inscriptions to remain, their conduct is, in any case, indefensible. Upon the whole, considering the nature of governments and the habits of governmental officers, which are matters of common knowledge, I do not deem the evidence of acquiescence strong enough to overthrow what appears to me the plain and necessary meaning of the contract."

WHAT CONSTITUTES PUBLICATION.

The above is best illustrated by an extract from the following case: A photographer prepared a pamphlet in 1896, entitled "The Answer," followed by the words, "How to sit — When to sit — What to wear — When having a photograph taken," containing printed matter and pictures. This was copyrighted in 1897. Afterward, a newspaper, republished from another paper several paragraphs found in said pamphlet, which on its face constituted an infringement. At the time of the publication by defendant, it was not aware of the pamphlet of plaintiff or its copyright. Prior to obtaining a copyright, plaintiff had freely distributed about ten thousand or more copies of the pamphlet on the streets, in business houses and at residences, using it as an advertisement. No copies were sold or offered for sale. Certain testimony was taken upon the question of damages, "that the information contained in the pamphlet was common to the profession and it possessed no commercial value." At the trial it was conceded that if the weight of the evidence should show plaintiff, prior to obtaining a copyright, published his pamphlet, he was not entitled to protection. An edition of five thousand copies was printed about the middle of December of 1896. Although not authorized by law, this edition bore the words "Copyrighted, 1896." It was intended for distribution for the holidays. February 20, 1897, copies of the pamphlet were seen in a hotel, and on March 1, 1897, one or more copies were purchased by the father of a lady whose picture was exhibited therein. Commenting upon this evidence, the Court said: "In the ordinary acceptation, the word 'publication' means the act of publishing a thing or making it public, offering to public notice or rendering it accessible to public scrutiny. In copyright law it is 'the act of making public a book; that is, offering or communicating it to the public by sale or distribution of copies.'" Without undertaking to state the qualifications of this definition, as applied to certain incidents, by which the book might be exhibited by the author, prior to copyrighting it, without amounting to a publication within the spirit of the statute, it is safe to say that the appearance of a pamphlet, after its delivery to plaintiff by the publisher, in a public hotel, subject to be seen and read by any about so public a place, certainly was a "rendering it accessible to public scrutiny," and was likewise a "communicating it to the public by distribution of copies." It is very apparent from the foregoing that prior publication and distribution forfeits the right to protection under a copyright subsequently obtained. I purposely allude to this subject somewhat at length because of many inquiries I have received from different parts of the country from patrons of THE INLAND PRINTER who have been threatened with litigation for alleged infringement of copyrights obtained upon subjects previously published and distributed. The law of copyrights acts prospectively and can not be enforced retroactively.

IS A PHOTOGRAPH A WRITING?

In 1883, section 4952 was attacked upon the ground of unconstitutionality, particularly with reference to copyright legislation and the protection given thereunder to photographs. It will be remembered that the Constitution vests in Congress the power "to promote the progress of science and the useful arts by securing, for limited times, to authors and inventors, the exclusive right," etc. Under this provision, copyright protection was extended "to any citizen . . . who shall be the author, inventor, designer or proprietor of any photograph or negative thereof." In the suit referred to it was contended "that there was no constitutional warrant for the act: that a photographer is not an author, and a photograph is not a writing. The lower court expressed itself as in grave doubt upon this question, but nevertheless sustained the validity of the act. When this case went to the United States Supreme Court it was there argued "a photograph is the mere mechanical reproduction of the physical features or outlines of some object animate or inanimate, and involves no originality of thought or any novelty in the intellectual operation connected with the visible reproduction in shape of a picture. That while the effect of light upon the prepared plate may have been a discovery in the production of these pictures . . . the remainder of the process is merely mechanical, with no place for novelty, invention or originality. It is simply the manual operation, by the use of these instruments and preparations, of transferring to the plate the visible representation of some existing object, the

accuracy of this representation being its highest merit." To this argument the Court replied: "This may be true in regard to the ordinary production of a photograph, and that in such case a copyright is no protection. On this question we decide nothing." However, it looked at it in a broader view, and said: "The Constitution is broad enough to cover an act authorizing copyright of photographs, so far as they are representations of original intellectual conceptions of the author, which effectually disposed of the sophistry presented against the validity of this phase of the law."

HOW EXTENSIVE SHALL THE NOTICE BE?

In this same case, the proprietor of the photograph inscribed upon it, "Copyright, 1882, by (giving initial of first name and last name in full)." Concerning the contention that this notice was insufficient, the Court held: "The object of the statute is to give notice of the copyright to the public, by placing upon each copy, in some visible shape, the name of the author, the existence of the claim of exclusive right, and the date at which this right was obtained." Upon the particular issue submitted the Court held: "It clearly shows that a copyright is asserted, the date of which is 1882, and if the (last name) was used it would be a sufficient designation of the author, until it is shown there is some other (of a similar name)."

LITERARY PRODUCTIONS OF EMPLOYE.

When a clerk is employed upon a salary "to compile, prepare and revise" certain matter, the product of his labor belongs to his employer, and an attempt upon his part to use the same after it was copyrighted will be enjoined. But where the employe has been discharged or his business connection terminated, there is nothing to prevent him using the same original sources of information, nor from availing himself of the knowledge he acquired under his previous employment, in compiling a work of his own upon the same subject matter. This exception has its limitations, however, and like everything else, is dependent upon the peculiar facts which each case develops. One may always seek the same fields for knowledge, but in disseminating information absorbed care should be taken not to trench upon the arrangement of another whose literary efforts are protected by law. Imitation is one thing; originality of treatment of the same topics creates a valid legal right which may be copyrighted. In other words, imitation is one thing, originality of treatment another.

LIABILITY OF MASTER FOR ACTS OF SERVANTS.

In 1899, the United States District Court, northern division, for California, handed down a decision construing section 4965. Suit was brought to recover $82,729 for publishing without authority a certain copyrighted map, 82,729 printed sheets of the infringing matter being found in the possession of defendant. A special defense was interposed, namely, that at the time of the infringement, defendant was absent from the country, and the same was published without his knowledge or consent; and the managing editor and business manager of defendant had charge of his affairs during his absence and were both competent. The well-established principle of law, namely, "The master is civilly liable to respond in damages for the wrongful act of his servant committed in the transaction of his business which he was employed by the master to do," was thus raised for consideration by reason of this special defense. Like all other rules, it has its exception, and the Court said: "When the wrongful act of the servant, although committed in the performance of duties imposed by his employment, was done without the authority, knowledge or approval of the master, the rule just stated is not broad enough to render the latter liable for punitive damages on account of such act of his servant in the absence of gross negligence in the employment or in the retention of the servant after knowledge of his unfitness or incompetency." As the suit was instituted to enforce a penalty, and as the master was exempt from payment of punitive damages for the wrongful act of his servant, when he did not participate in such act, the Court held he was not subject to the penalty.

VISTA ACROSS NORTH BAY, PAN-AMERICAN EXPOSITION, BUFFALO, NEW YORK.

SECOND-CLASS MAILING PRIVILEGES.*

YOU are all familiar with the circular letter recently sent out to about four hundred publications by the Hon. E. C. Madden, Third Assistant Postmaster-General, referring to the abuses in the second-class mailing privileges. As this letter has been quite extensively published, I need not repeat it here. He asks the opinion of those addressed whether a ruling against the use of any bonus or premiums would be injurious to legitimate periodicals, and clearly intimates that if the publishers addressed favor his new policy, it will be carried out without waiting for any further legislation. From various other communications from his office it appears also that he is disposed to interfere with the sending out sample copies as has been the practice for many years with agricultural, religious, and to some extent, trade papers, and with other newspapers of general circulation.

My purpose in addressing you is to request the coöperation of the members of the Chicago Trade Press Association to prevent rulings by the Department not based upon any existing law, and taking away privileges which have been enjoyed many years by legitimate periodicals of high standing throughout the country.

One of the first requisites would be to get at the exact facts. The letter referred to seemed to assume that there were but few, if any, legitimate periodicals which make use of premiums. It clearly implied, also, that if the four hundred publishers addressed should agree with this new policy, the Department would adopt it without waiting for the assembling of Congress.

In reply to such a proposition, is it not clear that if the greater part of the four hundred publishers addressed are those who do not use premiums, their judgment, though it might accord with the proposed ruling, could not properly be taken as a fair basis for action? It might result in great injustice and might be misleading as to facts. It seems evident that the Third Assistant Postmaster-General has underestimated the number of meritorious publications which employ premiums. There are about four hundred agricultural papers, and as far as I have observed, they all employ them more or less. The writer was, for some ten years, publisher of the *Advance* — one of the so-called religious newspapers. There are some of this class of papers in every State, and in all about nine hundred in the United States. The most of them employ premiums of one kind and another in obtaining new subscribers. The political weeklies for the most part make use of premiums. Many of the weekly and monthly papers of general circulation and almost all of the young people's papers obtain their new subscribers by the use of premiums. Their circulation is very large, and if they did not reach the thousands of homes they do it is by no means probable that other periodicals of a higher class or better quality of literature, and which do not use premiums, would take their place.

The answer of the question of the Third Assistant Postmaster-General might be made solely with reference to the interests of our own publications. But in that case it could hardly have much weight. Any just conclusion must have regard to the greatest good of the greatest number and that not of publishers merely, but of the whole people of the country. The Postoffice Department is designed for the benefit of all the people. Even should it be shown conclusively that the low rate on second-class mail matter resulted in a great financial burden, is it quite clear for that reason alone the people would desire it abolished? If by means of it the great body of the people get the reading matter they want, and to an extent otherwise impossible, is it at all certain that Congress (representing the people) would consent to repeal the law? It would seem from the statement of the letter that the matter had already been thoroughly presented to Congress, with the undivided influence of the Department in its favor, and that Congress deliberately refused to make the change.

I regard it of the highest importance that we reach the great body of the people with papers that they want and will read, and feel that the means of reaching them which has proven most successful is by the use of premiums of various kinds. These must be articles that they want. They are thus induced to take a paper which they do not at first know much about, having seen but one sample. It is possible also that they have not cultivated a taste for reading of any kind and are quite indifferent as to whether they have any paper in the family or not. They are induced to take the paper, say by the offer of seeds which they want, or by some other article of utility, or even by a chance of securing a money prize; the paper then comes regularly, and some one, or more, of the family acquires the habit of reading it. Its weekly or monthly visits are at length hailed with great satisfaction. By the end of a year a number of the family are attached to the paper and they become permanent subscribers.

This leads me to the observation which should be duly noted, that the principal object of the premium is to attract the attention of persons who do not yet know the merits of the periodical; that it takes the place of the paid agent, and that it is frequently the means of paying an agent, making the present subscriber an agent to procure another. All this seems to be a legitimate use of the premium; nor is it by any means apparent that subscribers so obtained are "illegitimate," or that a circulation so obtained can properly be so characterized. Thus far I have referred to the well-being of the people.

Let us turn now to the interests of the publishers who make use of premiums. Taking the agricultural and religious press and the family and literary papers, established, many of them, more than a score of years ago, though they publish much interesting and instructive matter tending to the education and information of their readers, yet in an experience of thirty to forty years they have developed no better way of extending their circulation than by use of premiums. If the Postoffice Department knows of a better way, it certainly has not been tried; it is not yet a matter of demonstration. The premium has come in a process of evolution. Our judgment is that, until something better can be invented, these publishers must depend, as they have for the last twenty years or more, on premiums and sample copies, and that they will not otherwise greatly enlarge their list of subscribers. Of course, they would all like to receive light on their business, either from the Postoffice Department or from any other source. But until such light comes we must conclude that the prohibition of premiums would be injurious to their business and a hardship.

Let us now inquire whether there would be any good results which would bring an adequate compensation for this loss to publishers, and, as we have shown, a resultant loss to the people. The letter suggests that "legitimate publications" would be benefited; that is, other periodicals, say, like *Harper's Weekly* or the *Nation*, or the magazines which use no premiums, would get the subscribers which these other papers lose and would secure the advertising and so enjoy a prosperity they do not now have. How would they get the subscribers? Would the people who now begin their subscriptions because of a premium suddenly change in their tastes and remit their money for "higher class periodicals"? As to the advertising, it is seeking the people. It is difficult to see how the periodicals termed "legitimate" in this letter would receive it, unless they could prove that they reached the people that have hitherto been reached by means of what is called in the letter "illegitimate circulation."

But the principal reason why the Department should cut off premiums, as presented by the letter, seems to be to save the expense of carrying second-class matter. Waiving, for the present, the question whether the whole people desire to reduce

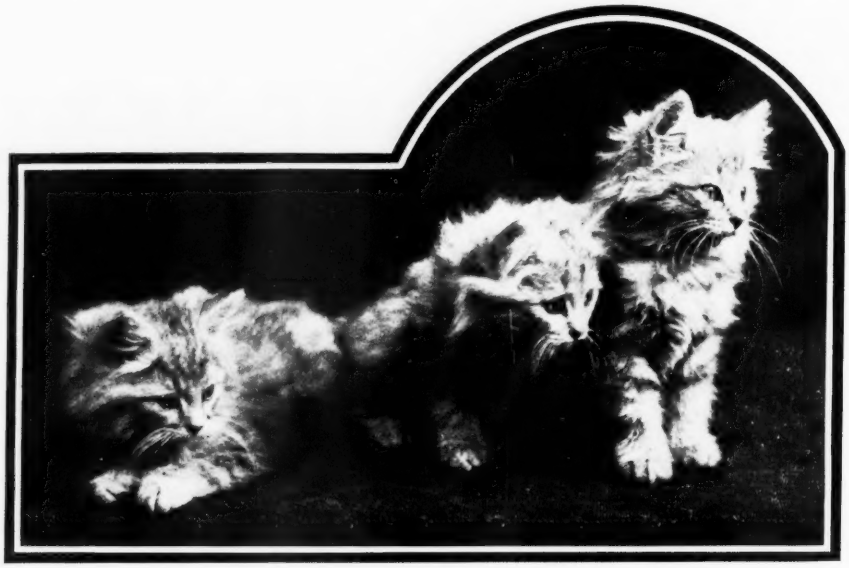
*Address delivered by Gen. C. H. Howard, managing editor *Farm, Field and Fireside*, at meeting of the Chicago Trade Press Association, April 26, 1901. General Howard is a member of the Agricultural Press Association of Chicago. The circular letter of Mr. Madden referred to, is published in the department of Postal Information, page 386.

the circulation of reading matter on account of the cost of carrying the mails, let us inquire carefully whether the carrying of second-class matter is really a cause of the deficit. From a careful examination of the figures in our own office, and judging from them alone, the deficit does not appear to be so caused. For example, we have the cost of second-class pound-rate postage each month and the postage for letters and circulars growing out of the former (since we have no other business) and the two are about equal. We are prepared to give the exact figures if wanted by the Department. This proves that from this one source alone 2 cents a pound is received, and not 1 cent, as appears to be assumed by the Department. Besides, the postage on letters written to us and to our advertisers and that paid on their answers and circulars, catalogues, etc., amount, we estimate on carefully secured data, to an additional 2 cents a pound, so that 4 cents per pound is received by the Postoffice Department instead of 1 cent per pound. This, if the proportion holds good with others using second-class mail privileges, would show that this fund should be credited four times what it has hitherto been credited, and the supposed deficit on the second-class matter would be reduced to just that extent. A more exact accounting, as indicated by the figures of our own business, would thus, to a large extent, relieve the second-class matter of the charge of being a burden upon the Department.

But taking up this question from the figures supplied by the Postmaster-General's report, it appears that the increase of second-class matter each year results in a corresponding decrease in the deficit. Let us examine the figures: 1897, amount of second-class matter carried, 310,000,000 pounds, deficit, $11,000,000; 1898, amount of second-class matter carried, 336,000,000 pounds, deficit, $9,000,000; 1899, amount of second-class matter carried, 352,000,000 pounds, deficit, $6,000,000; 1900, approximately amount of second-class matter carried, 370,000,000 pounds, deficit, $4,500,000. This last deficit (1900) includes the extra of the rural delivery, and is therefore not exact.

It will be seen that these figures for four years apparently sustain the conclusion derived from those of our own office, to the effect that the business growing out of the second-class matter, i. e., the postage paid on first, third and fourth class matter directly traceable to that of the second-class matter is so much increased as in reality to diminish the deficit. In other words, the second-class matter, in view of all receipts caused by it, is not the source of the deficit, but helps out the deficit of the Department. If this is correct, the causes of the deficit must be sought elsewhere, such as the carrying of franked mail matter, the exorbitant cost of carrying the mails in many instances, and other like expenses. But it is no part of my purpose to criticize the Department or account for the deficit, but to ask that simple justice be done to the branch of business which depends on the second-class mail matter privilege.

My conclusion is unqualified, namely: That in view of the wants of the people and the law Congress has made in their behalf, and in view of the character and interests of the publishers who use second-class mail matter rates, and in view of the apparent mistake as to the cause of the deficit, there is no sufficient ground for cutting off the privilege of offering premiums, which is quite generally used by a large proportion of certain classes of legitimate publications. If there are abuses, of course they ought to be corrected. The law is plain prohibiting free circulation and "circulation at nominal rates." No one can complain of the proper enforcement of these provisions, but for the Department to enact a law that Congress deliberately refused to enact would certainly not be sanctioned by the people, and is clearly against public policy.



TOM, DICK AND HARRY.

A NEW NATIONAL PARK.

There is much talk in the country at present of a great national park among the mountains southwest of Asheville, North Carolina, where North Carolina and Tennessee come together. Near Asheville is located the magnificent Vanderbilt estate, "Biltmore," where noteworthy experiments in forestry are being carried on. The whole region is a favorite pleasure and health resort, both in winter and summer. The particular region proposed for the national park is the subject of an interesting article by Prof. Frank Waldo in the May number of the *New England Magazine*, entitled "Among the Southern Appalachians." Professor Waldo writes from a basis of close familiarity with the region, of which he is an enthusiastic admirer. He loves the simple mountaineers as well as the mountain places, and a large part of his article, as well as a large proportion of the fine pictures which illustrate it, is devoted to the human life of the region. The people of New England and the North who are pouring into these Southern mountains in larger numbers every year will welcome this full account of them.

48-PT. The Keystone Types:

CHARCOAL SERIES 14 TO 48-POINT

36-PT. Standard Line

24-PT. Point = Unit Set

18-PT. Nickel = Alloy

CARDINAL SERIES. 24-POINT

To the TYPOTH

18-POINT

To the TYPOTHETA

14-POINT

To the TYPOTHETÆ Gre

12-POINT

To the TYPOTHETÆ Greeti

10-POINT

To the TYPOTHETÆ Greeting

8-POINT

To the TYPOTHETÆ Greeting

6-POINT

To the TYPOTHETÆ Greeting

STANDARD LINE is a system for the perfect alignment of any size of type with its own size in another series without justification, **AS HERE ILLUSTRATED,** this all being 8-point type; also the alignment, with leads only, of any size in a series with another size in its own or other series where "Standard Line" is the basis adopted. The use of card-board, paper and tissue-paper being required with the castings of type of other foundries not on this system.

"Standard Line" was invented and first adopted by the Inland Type Foundry, who coined that name. We adopted both system and name, by the Inland's consent, and our steel Lining-standards were made to our order by them that we might have the alignment uniform and thereby most useful to the printer. The Inland has our thanks for courtesies received.

NICKEL-ALLOY. As has nickel been adopted by the United States Government, with which to alloy steel in the casting of its big guns, so we, several years since, adopted the same metal as an alloy in the casting of our movable types, to make them wear longer with a clear-cut face than is possible with the ordinary "Type-Metal."

SET TO SHOW 8-PT. CARDINAL AS A BODY LETTER

734=42 Sansom St.,
Philadelphia, Pa.

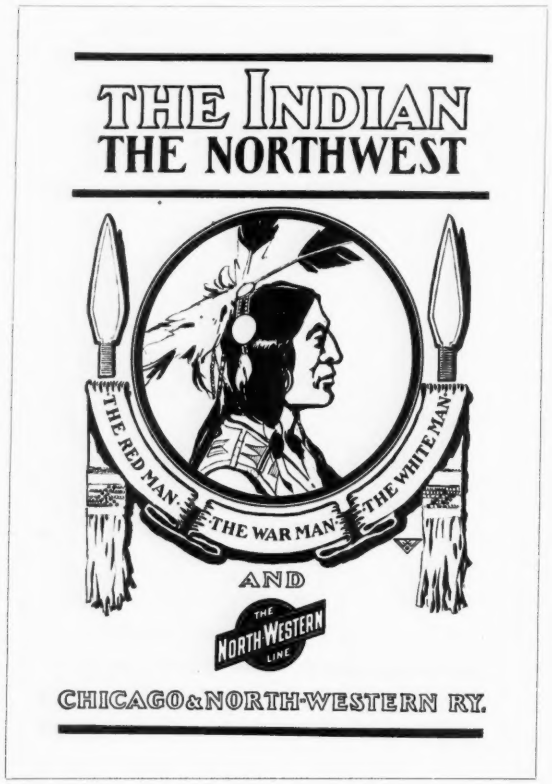
Keystone Type Foundry

Books and Periodicals

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be enclosed in all publications sent for review.

WALTER A. WYCKOFF, author of "The Workers," once worked on the Union Pacific Railroad as a section hand. He describes the incidents of that experience in the June *Scribner's*.

A VALUABLE cloth-bound book of some 114 pages has been issued by the Chicago & Northwestern Railway, entitled "The Indian and the Northwest." While in a sense an advertisement of this great railway, it so well compiled, printed, illustrated and bound that it is superior in many respects to much of the railroad advertising of the present day. It is a history of the country through which the Northwestern road passes, or which can be readily reached by the connections of its immense system, and covers the period from 1600 to 1900, telling of the red man and the white man. All the information seems to have been very carefully compiled, and we have no doubt all the data is accurate. Some of the highest authorities on the history of that section of the country as well as of the whole United States have been consulted, and the result is a volume in compact form that contains a mine of information. The book is illustrated with a number of very excellent halftones showing Indian life and character, and in addition has specially prepared maps, printed in colors, showing the Northwest at different periods, as well as a large map of that section as it appears today, with all the lines of the Northwestern road which reach out into that wonderful territory. The traffic department of this railway has not only in this work secured a permanent advertisement for the road, but has placed in the hands of its patrons and prospective patrons a most interesting and valuable historical work. One peculiarity of the work from a printer's standpoint is the method used in setting the text matter. The lines are set flush at the beginning and left irregularly spaced at the end, like the lines of a typewritten letter. This style of composition has found favor in the eyes of a few publishers, but has not come into very general use, and it is doubtful whether it ever will be. The price of the book is 50 cents.



A COVER.

A FINE specimen of German press and color work comes through the Christmas number of the *Deutscher Buch und Steindrucker*, a Berlin trade paper published by E. Morgenstern. The book is elegantly bound and contains an interesting and worthy collection of fine pieces of typography. It would be most interesting to compare these specimens of high-class workmanship with some of our own productions. Copies of this work can be had by addressing Ernst Morgenstern, Berlin, W. 57, Dennewitz street, 19. Price, 75 cents.

"POEMS OF THE FARM" and other poems, by Charles Nelson Johnson, has just been issued from the Daniels Company Press, Chicago. The work contains some twenty-four poems, which the author states in the preface "are not presented to the public with the slightest pretension to merit," and "were not, strictly speaking, presented to the public, but published to please a few of his friends who had expressed a desire to see them between covers." The work is set in Cushing old style with cover in white embossed in gold, and is creditable so far as the printer and binder have had to do with it.

THE RISE OF THE BOOK-PLATE. By W. G. Bowdoin, with an introduction and chapter on the study and arrangement of book-plates by Henry Blackwell. Illustrated, square 8vo, boards; price, $2 net. A. Wessels Company, New York, 1901.

In this work the author has made an exhaustive study of the subject, and placed before those interested in book-plates matter to be obtained only by a great deal of research, if possible to find it at all. Examples of some of the earlier book-plates, as well as those of more recent origin, occupy a greater share of the book. Besides a complete bibliography of book-plate literature, the volume contains a selected list of American periodical contributions to book-plate literature and a list of well-known American book-plate engravers and designers. The work contains two plates printed from the original copper of Mr. E. D. French, on Japanese vellum, has some two hundred pages, is printed on plated deckle-edged paper, with cover of appropriate design, and is a valuable addition to book-plate lore.

FOR CHARLIE'S SAKE, AND OTHER LYRICS AND BALLADS. By John Williamson Palmer. 12mo, cloth, deckle edges, gilt top; price, $1 net; postage, 7 cents. New York and London: Funk & Wagnalls Company.

This is a book with a history. The sixteen poems that compose the volume have been published at intervals during the last forty years, and each of them has called forth a more or less remarkable response. The title poem, for instance, first published anonymously, was a favorite of Bayard Taylor's, and Dr. Rossiter Johnson (editor-in-chief of "The World's Great Books") says that often as he has read it, it still invariably brings the tears to his eyes. He pronounces it superior to Emerson's famous "Threnody." Another of the poems, "Stonewall Jackson's Way," Richard Henry Stoddard, the poet and critic, considers "second to no poem of which our

long, terrible, bitter Civil War was the inspiration, but in the forefront of all rival lyric bursts of patriotic feeling, of Northern, or Southern, or Western fury and force"; and the late William Henry Hurlburt wrote that "with Mrs. Howe's Hymn, it constitutes about the sole surviving *poetry* of the Civil War." Another of Dr. Palmer's ballads, "The Maryland Battalion," has stirred the blood of thousands with its story of Mordecai Gist and his "four hundred wild lads" who held a British force at bay in the battle of Long Island, long enough to save the American retreat from destruction. Mr. William Freeman is the designer of the cover. It is in green and gold on red cloth.

THE TRANSFIGURATION OF MISS PHILURA. A novelette. By Florence Morse Kingsley. 16mo, cloth; half-tone frontispiece; price, 60 cents net. New York and London: Funk & Wagnalls Company.

This sprightly little story is written in Mrs. Kingsley's happiest vein. It is woven round the "New Thought," which is finding expression in Christian Science, divine healing, etc. In the course of the story, Miss Philura makes drafts upon the All-encircling Good for a husband and various other things, and the All-encircling Good does not disappoint her. Some who have seen the story have said it is a satire. Others are sure it is not, but that the author deals in a friendly and sincere way with the belief which supplies the motif of her story. The cover-design, by Miss Margaret Armstrong, is in gold and white on green cloth, and is a clever piece of work.

TARRY THOU TILL I COME; OR, SALATHIEL, THE WANDERING JEW. A historical romance. By George Croly. Introduction by Gen. Lew Wallace. 12mo, cloth, 622 pages; price, $1.40 net; postage, 19 cents. New York: Funk & Wagnalls Company, 30 Lafayette place.

In this work the author has woven about a classic figure — the Wandering Jew — incidents of excitement and of historic truth, and his skill in character-sketching and his power of giving an oriental richness to his natural descriptions have resulted in a novel of great strength, full of human interest. The story covers a period from the crucifixion to the fall of Jerusalem, a period which, in the annals of history, stands out with great dramatic force. Salathiel, the hero, is doomed to wander till the second coming of Christ. In a moment of blind fury he aids in bringing the Master to the cross, and Christ utters against him the words of condemnation, "Tarry thou till I come," which doomed him to immortality on earth—for the Wandering Jew still wanders. It is this ceaseless wanderer who tells the story of these years, reviewing the successive and ever-deepening phases of his life at this time. As a piece of bookmaking the book is noteworthy. It is embellished with sixteen half-tone illustrations, three bastard title-pages and a lithograph frontispiece printed in six colors, all drawn by Mr. T. de Thulstrup. The cover-design is by Mr. George Wharton Edwards, and the title-page design by Mr. William Freeman. Gen. Lew Wallace, author of "Ben Hur," says in the introduction: "In my judgment, the six greatest English novels are 'Ivanhoe,' 'The Last of the Barons,' 'The Tale of Two Cities,' 'Jane Eyre,' 'Hypatia,' and this romance of Croly's. If Shakespeare had never been born; if Milton, Byron and Tennyson were singers yet to be, and Bacon, Darwin and Ruskin unknown, . . . still the six works named would of themselves suffice to constitute a British literature."

THE WORK OF RALPH SEYMOUR FLETCHER.

In a recent issue of the Chicago *American*, Wallace Rice refers pleasantly to the art craft in Chicago, mentioning particularly the clever work of Ralph Seymour Fletcher. Speaking of the Art Institute and the people who have inhabited it, he says: "By no means the least famous of the tenants which have made this building significant is Ralph Fletcher Seymour, a young man whose art education was gained in the city. Not contented with the better trodden paths, he sought some new road in which artistic excellence might find scope, and, cheered by the successes of William Morris and his Kelmscott Press, he determined upon giving Chicago a series of books which should rank in point of excellence with those of the greatest presses of the Old World. Morris, savior of handicrafts and able to inform with his genius trades which had long been given over to the Philistines, made his smallest success, perhaps, as a typefounder, chiefly because he thought that this difficult art required no more preliminary study than could be implied in his general knowledge of art and artisanship. Mindful of this, Mr. Seymour determined to serve an apprenticeship in the craft of letter designing.

"There is, of course, no school in which this can be taught. The three kinds of type which owe their existence to Morris — the Troy, the Chaucer and the Golden — have been pronounced successful in every respect for which type is intended with a single exception, that of legibility. As this is the prime purpose for which type is manufactured, Mr. Seymour was warned against haste. He accordingly began experimenting with books, lettering the text by hand, supplying the designs for illustrations and embellishments, and turning out a finished work, printed without the use of type, from plates made directly from his hand-wrought pages.

"Four books have thus come from his workshop. The first of these is Keats' 'Ode on Melancholy,' a beautiful little volume put out in 1897, and now out of print. This was followed by 'Three Merry Old Tales,' published the following year, containing three of the old stories in what is sometimes known as Shakespeare's Jest Book, from his reference to it in 'Measure for Measure.' This edition, too, has been exhausted. The next year Mrs. Browning's 'Sonnets from the Portuguese' was printed in three colors on hand-made paper, with an introduction by the Rev. Frank W. Gunsaulus. The crown of all this work was issued during the year just closed in the form of a strictly limited edition of Keats' 'The Eve of St. Agnes.' For this the famous English scholar, Edmund Gosse, poet, lecturer and man of letters, provided a critical and historical preface.

"These four books are all lettered by hand and printed from plates. With the skill thus obtained in the formation of letters, Mr. Seymour has now designed a font of type which will be cut and cast during the present year. The sale of his present publications has left him with a fund, not of any great size, but sufficient to warrant him in promising three new books in 1901, the paper, expressly made for them, being now in process of manufacture. It is noteworthy that these works have so far paid for themselves, and that such profits as have been derived from them instead of being pocketed for the artist's private use, have been kept intact for the production of more of these creditable works, giving the entire enterprise an aspect of disinterestedness which deserves encouragement.

"The new books announced include John Milton's 'Ode on the Morning of Christ's Nativity,' which is now in hand; Spenser's 'Shepherd's Calendar,' in two volumes, and some of the poems of Theocritus in translation. In all of these the same scrupulous care manifest in the earlier productions will be exercised, the whole process of publishing being a rebuke to certain pretentious charlatans who have been leading the people of the United States away from the true art of book designing and printing."

TWO WAYS OF SHINGLING.

As a means of entertainment for the little ones in one of the primary grades one day last week, the teacher allowed them to propound conundrums. A bright little tot asked the question, "How does a boy compare to a house?" when another bright youngster, equally as keen, remarked: "One is shingled on top, and the other is shingled on the bottom." A faint smile appeared on the teacher's face, which spread into a broad grin after adjournment. The story will remind a great many that they have in years past been shingled that way.—*Union, West Union, Iowa.*

THE LIFE-BOAT.

From painting by J. R. Miles.

Four Most Decidedly

Good Things for ye Printermen

Magazine-border
New Rule-faces .
Floral-panels . . .
Arlington-types .

All of which are shown on this page, but more fully on pages following

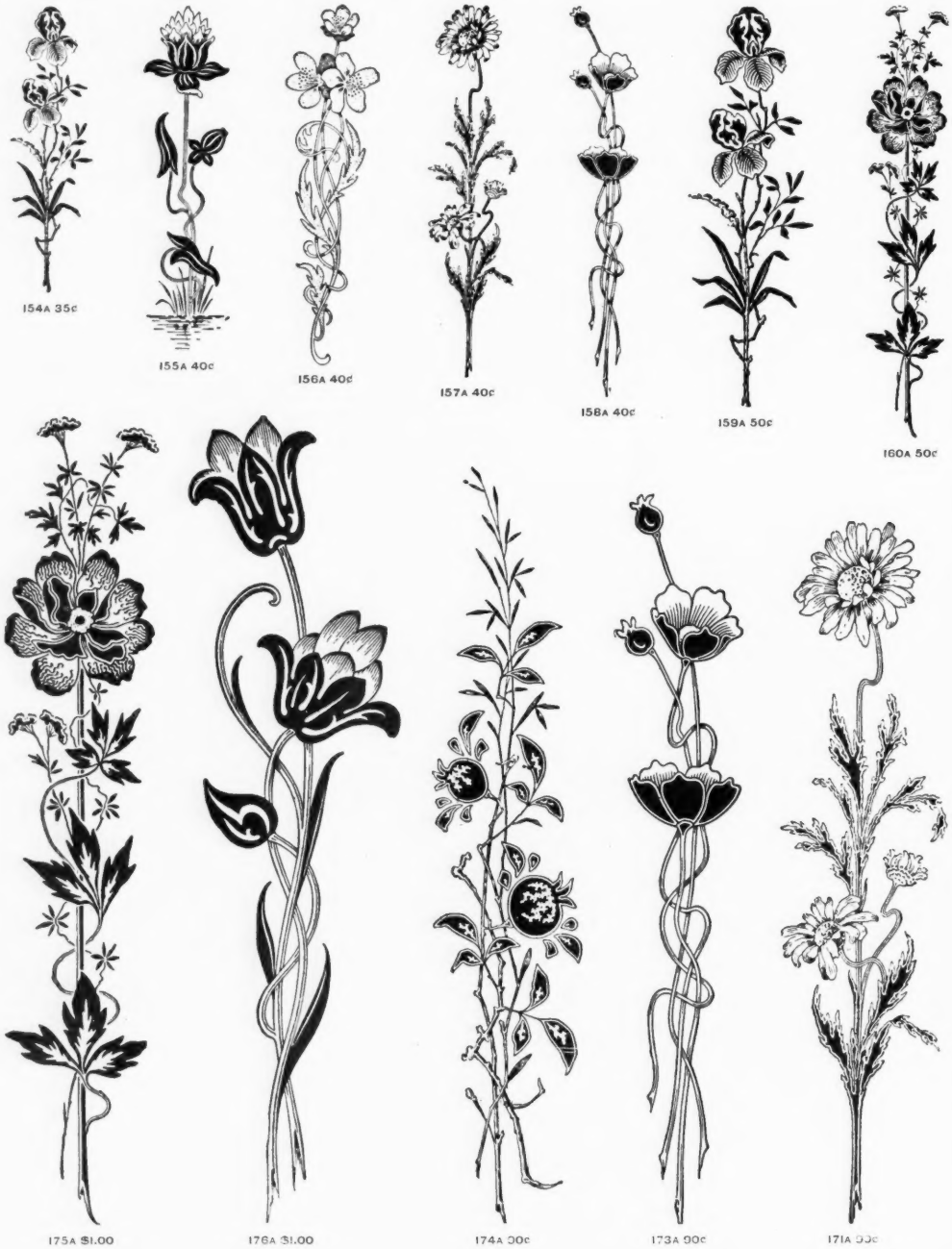
By American Type Founders Co.

Leader in Type Fashions ***United States America***

Above shows American Type Founders Company's Arlington Oldstyle and Arlington Oldstyle Italic in practical display
Point-lead alignment, liberal schemes, and low prices (see third succeeding page)

AMERICAN TYPE FOUNDERS CO.'S

FLORAL



PANELS

Are particularly desirable for the prevailing panel-work style of typography. The rules here shown are very effective, although any medium-face rules may be used with them

161A 50¢

163A 60¢

165A 60¢

164A 60¢

162A 60¢

167A 60¢

172A 90¢

170A 75¢

169A 75¢

168A 75¢

166A 60¢

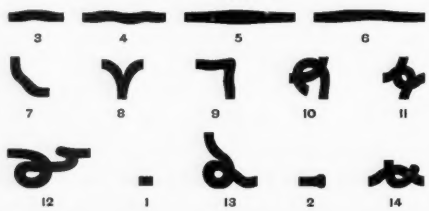
Detailed Information Regarding

Four Good Things

The various characters of the new 6 Point Magazine Border are cast on multiples of 6 Point, and every possible combination may be made with even 6 Point quad justifications

6 Point Magazine Border

54 inches, $1.50



The various characters of the new 12 Point Magazine Border are cast on multiples of 12 Point, and every possible combination may be made with even 12 Point quad justifications

Arlington Oldstyle Series

10 Point	20A	26a	$2.75
12 Point	16A	20a	3.00
18 Point	10A	16a	3.25
24 Point	8A	10a	4.00
30 Point	6A	9a	5.00
36 Point	5A	8a	5.50
48 Point	4A	5a	7.75
60 Point	4A	5a	8.90
72 Point	3A	4a	11.15

New Brass Rule

2 Point No. 10AG	*10 cents per foot*
3 Point No. 10AG	*15 cents per foot*
4 Point No. 10AG	*20 cents per foot*
6 Point No. 11AG	*30 cents per foot*

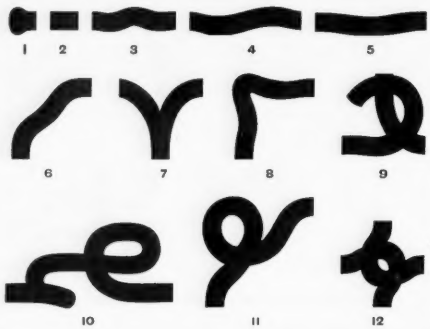
Labor-saving fonts at regular rates

Arlington Oldstyle Italic

10 Point	14A	28a	$2.50
12 Point	12A	24a	2.75
18 Point	8A	14a	3.00
24 Point	6A	10a	3.50
30 Point	5A	8a	4.25
36 Point	4A	7a	5.25
48 Point	4A	6a	7.50
60 Point	3A	4a	10.00
72 Point	3A	4a	12.00

12 Point Magazine Border

36 inches, $1.50



The new brass rule shown on this page is particularly adapted for use with the Floral Panels shown on the preceding pages, although it can be used in all kinds of work, independent of ornamentation, with very favorable results

Order from the nearest Salesroom

In stock at all Salesrooms and at Special Dealers of

American Type Founders Co.

United States of America

Above shows American Type Founders Company's point-lead alignment Arlington Oldstyle in practical display
Observe the liberal font schemes and reasonable prices printed above

AN ALASKA PRINTING-OFFICE.

Out-of-the-way "print-shops" are always interesting. The accompanying illustration shows a newspaper office located far from others in the United States. The Dawson Daily and Weekly *News* was established at Dawson, Yukon Territory, July 31, 1899, by Captain R. Roediger and William McIntyre, of Tacoma, for sixteen years proprietors of the Tacoma Evening *News*. The daily is a well-gotten-up and neatly printed six-column eight-page paper, while the weekly consists of sixteen pages. Captain Roediger is the general manager, and resides in Tacoma, while J. Harmon Caskey holds the position of local manager at Dawson. The publication has been a good-paying enterprise from the start, and is now valued at $35,000. W. M. Wilson, of Seattle, attends to the advertising in the United States. The salaries paid on the paper range from $200 to $250 per month. Hand composition, when done, $1.65 per thousand. About sixteen people are employed in the different departments. A. H. Devers, from Chicago, is in charge of the job department, and Arthur Peterson, of Tacoma, and Jay B. Barber, of Seattle, are machine operators. Mention has already been made in these columns of the Linotype machine which was taken to Dawson for use on this paper. It was machine No. 5801. The Seattle Daily *Times* of April 13 gave a very interesting history of the trip of this Alaskan pioneer machine, with a picture of Mr. Barber.

The mode of distribution of papers is by dog teams in winter and by horses in summer. The carriers' runs range from 50 to 250 miles a week. The paper is circulated upon every creek in districts where work is being done. The daily is delivered the same evening it is published at the Forks, 15 miles distant. The daily is sold in Dawson at 25 cents per copy, or $4 per month; at the Forks for 25 cents per copy, or $5 per month. The weekly sells for 25 cents per copy in Dawson and at 50 cents per copy on the Creek. Newsboys average $5 per day in street sales.

Mr. Caskey, who was recently in Chicago, stated that aside from purchasing a year's supply of stock he would take in a half-tone etching plant and competent workmen to run it. The *News* is now erecting a modern building to be completed early in June.

AN ALASKA PRINTING-OFFICE.

The prices obtained for printing in Dawson would seem rather high to those who live nearer the sources of supply. Customers there demand first-class work, want the best of stock used and are willing to pay for it. Here are some of the prices, the figures being per thousand: Letter-heads, $22.50; bill-heads, 6s, $15; bill-heads, 4s, $20; bill-heads, 2s, $30; envelopes, $15; cards, 63 to 55, $15; cards, 36 to 48, $17.50; 1-16 sheet dodgers, $12.50.

WORTH FIVE TIMES ITS PRICE.

We are regular readers of THE INLAND PRINTER and would not miss it for $1 an issue. It is worth five times the subscription price.—*J. B. Story Printing House, Hot Springs, Arkansas.*

Notes and Queries on Lithography

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.

"ETCHING AND ACIDS."—B. B. Company, Cleveland, Ohio: "Etching and Acids" is out of print just now. Copy for a new edition is being prepared by the writer and will most likely be issued during the coming summer. Have placed your name on the list.

DATE OF THE LITHO ARTISTS' STRIKE.—A. D., Bridgeport, Connecticut.—The lithographic artists' strike took place in the spring of 1896. The details have been published in book form under the title, "History of the Lithographic Strike," by Francis Ficke, New York.

BOOK ON COLOR LITHOGRAPHY.—A. P. I., Baltimore, Maryland, asks if we would inform him where he could purchase a work on "Color in Lithography." We know of no book that would come near to this title except Richmond's "Color and Color Printing as Applied to Lithography." This work may be out of print and hard to get. Will hunt it up if interest enough is shown by our correspondent in sending an order to that effect.

ETCHING POWDER FOR RAISING THE WORK ON STONE.—Take 6 parts asphaltum by weight, 1 part rosin by weight, 8 parts dragon's-blood by weight. Reduce each separately to the very finest dust and then thoroughly mix. The powder is carefully brushed over the work, first from one and then from the other direction, until the required depth is reached. Always have the drift well charged. Finally, melt the powder before pouring the acid.

DURABILITY OF ALUMINUM BRONZE POWDER.—Aluminum bronze powder is made, if made conscientiously, from pure aluminum metal. It holds its color better and longer than the yellow bronze, which is made of various alloys of copper, zinc, etc., and which are subject to oxidation, which is also true of the regular silver bronze, which is made of tin and zinc. The luster of the aluminum is remarkable and so is its resistance to the action of the atmosphere.

IMITATING WATER-MARKS IN PAPER BY LITHOGRAPHY.—A. K., Cleveland, Ohio, writes: "I have read in 'Notes and Queries,' some time ago, that a paper water-mark can be produced by etching the design upon a stone and running it through the press at good pressure. Now, I have tried it and find no result. I produce a sort of embossed result, that is all." *Answer.*—The pressure need not be so very severe. The paper should be made wet, then hung up to dry, and finally placed between pressboards and flattened out by hydraulic pressure.

LITHOGRAPHY ON METALLIC PAPER.—R. Company, Hamilton, Ohio, sends a sheet of metal of the thickness of tissue paper, mounted on thick paper. On the metal side is executed by lithographic printing a label, showing deep, brilliant, steel-blue letters on silver ground, and asks by what process it is gotten up. *Answer.*—The metal part is copper, beaten or rolled out to the extreme fineness shown. This has been pasted on paper and coated with a varnish lacquer, which has produced a deep, polished-steel effect. Then a negative plate of the lettering was made on stone, printed and dusted in with silver bronze, showing the lettering in the steel color upon a white silver ground—a rich and unique effect, produced by great care and at no small cost. This metallic paper, also called silver paper (some grades of which are made by an electro deposit), can be had in different colored lacquers—red, green, gold, etc. It is an imported article, only one house in New York dealing in it. It costs about 30 cents a sheet; by the ream, 27 cents. It is often used for printing labels for wine bottles. The effects are very unique. Fine engraving can be printed on it.

CONSUMPTION OF BRONZE POWDER IN THE UNITED STATES.—According to a letter from Mr. M. S. Fuchs to the *Aluminum World*, we have imported into the United States, for the last twelve months, 1,776,000 pounds of various bronze powders. At the same time about 800,000 pounds were manufactured here in the same period, making the annual consumption about 2,500,000 pounds. Mr. Fuchs claims to have a superior process for manufacturing all kinds of bronze powders and promises a good dividend to those who would invest in an enterprise designed to make the material here, where it really should be produced.

IMPROVEMENT IN LITHO ZINC PLATES.—The Messrs. A. W. Penrose & Co., of London, have taken up the manufacture of improved patent zinc plates for the use of lithographing. The face of these plates present a delightfully soft, light-gray color for the artist to work upon from smooth to fine and coarse grains. Changes, such as erasures or additions, can be made upon the plate with ease. Transferring, drawing and printing can be executed on these plates by any lithographer. The other advantages, such as portability, care of storage, cheapness and practicability in handling and printing, are evident. Upon application this firm sends a booklet with full instructions for manipulating the metal.

TO PRODUCE THE SMOOTH MATT SURFACE ON LITHO ZINC PLATES.—E. J. J., Toronto, Canada, says: "I would be glad if you would tell me how to obtain the pearl or satin finish on zinc, a sample of which I send you. Kindly explain in THE INLAND PRINTER." *Answer.*—The surface which is so tempting to a lithographic artist to draw or write upon, and thereby create printing-plates, is produced by etching to get the result of a very slight grain. The plate must first be well cleaned in a bath of caustic soda. Then a solution of 10 parts of water to 1 part of nitric acid is quickly poured over the plate, which is then rinsed in plenty of clean water and dried quickly. The plate is then ready for use, and shows the smooth appearance you desire.

WHY ARE COLOR PROOFS DUSTED?—In printing colorwork hurriedly each color must be dusted with soapstone powder or magnesia. This dries the color, and although causing a slight loss of luster, this can be brought out again after the work is finished by heating the sheet from the back. Sheets are also dusted when a color has been proved up *too strong*. The strength is diminished by the operation. When color proofs, partly completed, are to lie for a long while before adding the rest of the tints, they are dusted to prevent their becoming glossy and in that state refusing to accept the next color properly. When gold printing is to be done in connection with printing of another color, in order to prevent the ink of the first printing taking on the bronze, the sheets are well rubbed in with soapstone or magnesia.

RIGHT OF AN ARTIST TO HIS WORK AFTER SELLING THE PRODUCT.—An interesting question has been presented to our notice by a subscriber and friend who had a drawing made by a pen-and-ink cartoonist of considerable local fame. On this picture appeared a body, and on this body a head, to which latter the customer objected. The artist, however, after several attempts at changing, did not succeed in getting such an expression as the customer would have liked, the artist finally saying that he could do no better. The customer thereupon employed another artist of inferior renown to change the drawing, as far as the objectionable part was concerned, and succeeded in getting what he required. The first artist did not

like the idea of another man correcting his drawing and said that, although he was paid for his work, he did not relinquish authority over it. Would it not seem that a customer who pays for a sketch which is to be reproduced for commercial purposes, could add thereto or take away according to his needs and desires without consulting any one about it?

To Our Subscribers.—We are in receipt of numerous communications from foreign subscribers asking us to send them American lithographed or process printed samples, or giving orders to purchase books or other articles. We are certainly pleased at the confidence and trust shown by our constituents in sending, in most cases, the *exact* amount of money in checks, postal orders or stamps. Not dealing ourselves in the goods requested, we are often at a decided disadvantage on account of lost time and expense added to our labor of procuring these objects when cash is not remitted with the order. An alert and interested gentleman in St. Gallen, Switzerland, or in Utrecht, Holland, etc., whom we would gladly serve, may not be aware that in this country we are so stringently organized that no one does anything for another without gauging such services by the standard of *cash*, and cash only. If a house in Buenos Ayres wants a certain kind of metallic paper, for instance, dispatched to their works, they should add a little for the time it has taken us in searching for the place where it can be obtained, leaving the order, etc. The same way if we are to write to a Cincinnati concern for certain specimens desired by a business house in Tokio, Japan; the extra postage to both points should never be forgotten.

How to Make Zincographic Crayon.—H. H. P., Brooklyn, New York, asks if the crayon used on stone for drawing can also be used on zinc plates for drawing, and how to grain zinc plates. *Answer.*—The same crayon, preferably the hard kind, can be used on zinc plates, but if an artist or printer has the desire to make his own material he can obtain a superior article by boiling and casting the crayons himself. Use an iron pot, large enough so that the substances to be boiled will not fill more than two-thirds of the same; it should have a convenient handle and a close-fitting cover. Dissolve in this vehicle 4 parts wax and 2 parts shellac; then add 4 parts soap, cut in small bits, and heat to the point of burning; then after taking from the fire, allow the mass to burn for several minutes. The longer it burns the harder will be the crayon, for then more of the oily constituent of the chemicals will have been reduced to carbon, up to such a point where the whole mixture will be useless. After smothering the flames with the cover, place again upon the fire and add, under constant stirring, 1 part well-calcined lampblack. Heat up to the burning point again, but extinguish the flame immediately. Then before cooling pour out upon a metal plate which has been previously rubbed in with soap, so that before the mass has cooled off entirely it can be cut in suitable strips to be placed in a holder for the artist to work with.

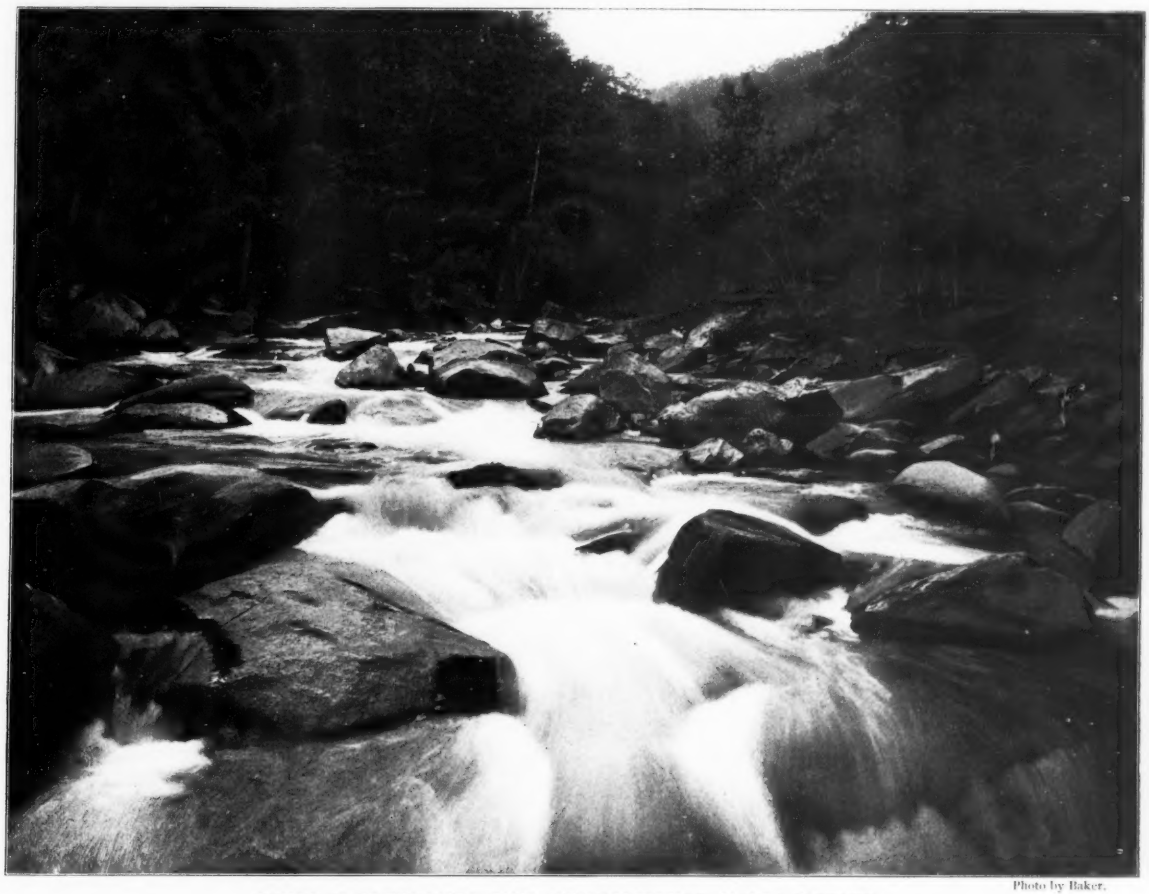


Photo by Baker.

RAPIDS AT GREEN RIVER COVE, HENDERSONVILLE, NORTH CAROLINA.

Embossing for Lithographed Labels.—N. S. W., Cleveland, Ohio, writes: "Will you kindly give instructions in your next issue on embossing as done in litho houses on such work as cigar-box labels; also on tin signs particularly. Understand the composition is emery and fish-glue, but do not know how to go about it to make die-plates." *Answer.*—The making of plates for embossing fine cigar-box labels is not an easy thing to do. It requires a skilful diesinker to cut on brass

the various depths and modulations required to bring out the beautiful relief shown in this kind of work. The method of getting the die-plate to fit the impression on paper is to either execute the printing first, provided with a pinhole or gauge, and then make the embossing-plate, or, what is better, to have the lithographer make his key-plate from a flat impression made from the die. The force which presses in the paper is either made of papier-maché or gutta-percha, or the resin cements made for the purpose. The original die is fastened to the bed of the powerful press, and the gutta-percha is heated and gradually driven into the oiled engraving. Embossed plates are also made by processes such as etching, but owing to the fact that an inferior or soft metal is used and that no art can be put into the work, these plates do not give superior results. Students of the subject may do well to get the little book entitled "Practical Guide to Embossing," by J. P. Burbank, $1. The Inland Printer Company, Chicago and New York.

PATENTS.

Edward Hett has obtained a reissue of two patents assigned by him to the American Lithographic Company. These are numbered 11,902 and 11,903, and cover more fully certain details of Mr. Hett's inventions in lithographic multicolor printing.

DEDICATION OF A PRINTERS' MONUMENT.

On Sunday afternoon, May 19, Chicago Typographical Union, No. 16, dedicated the monument erected to its members in Elmwood cemetery, near that city, going out by special train of seven coaches. The introductory address was delivered by President Michael Colbert, and John McGovern, one of the old-time printers of Chicago, and well known in literary circles, delivered the oration of the day, which was considered by

his listeners to have been a masterpiece. The monument, which is of Vermont granite, about six feet high, was unveiled by Miss Wright, a niece of Mr. Colbert. Charles F. Howe, chairman of the Cemetery Committee, made the closing address. Music was rendered by the Primo Quartette during the exercises. The resting-place which this monument marks is the third purchased by Chicago union, it already having lots in Rosehill and Calvary cemeteries. The new plot contains five thousand square feet, with space for 240 graves.

THE NEWSPAPER WORLD.

A neatly set, well-printed and ably edited weekly journal for newspaper men is the new publication just started in New York under the above title. This paper gets the news and dishes it up in palatable shape. It not only prints news, but has much general matter well selected. Every issue is live, snappy, original. N. W. Penfield is editor and publisher.

Notes on Practical Bookbinding

BY A BINDER.

This department respectfully invites questions and correspondence from bookbinders and blank-bookmakers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration.

All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, $1.50.

BOOKBINDING FOR AMATEURS.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, $1.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, $2.25.

SLATE DUCK COVERS.— R. E., of Pennsylvania, wants to know how to make canvas covers (cases), double or single thread, slate colors, and not have them spotted. *Answer.*— Use fresh paste (not sour) and not too thin; stand them out to dry when made and do not lay them between strawboards.

FADED PAPER-SIDE CASES.—An inquiry has been received from a binder who had some half-bound paper-side cases to make and who had to have sides reprinted because they faded in streaks when pasted on the board. He wants to know if the trouble was with the paper. *Answer.*— Some colors of paper, especially green and blue, can not be pasted, but have to be put on with glue.

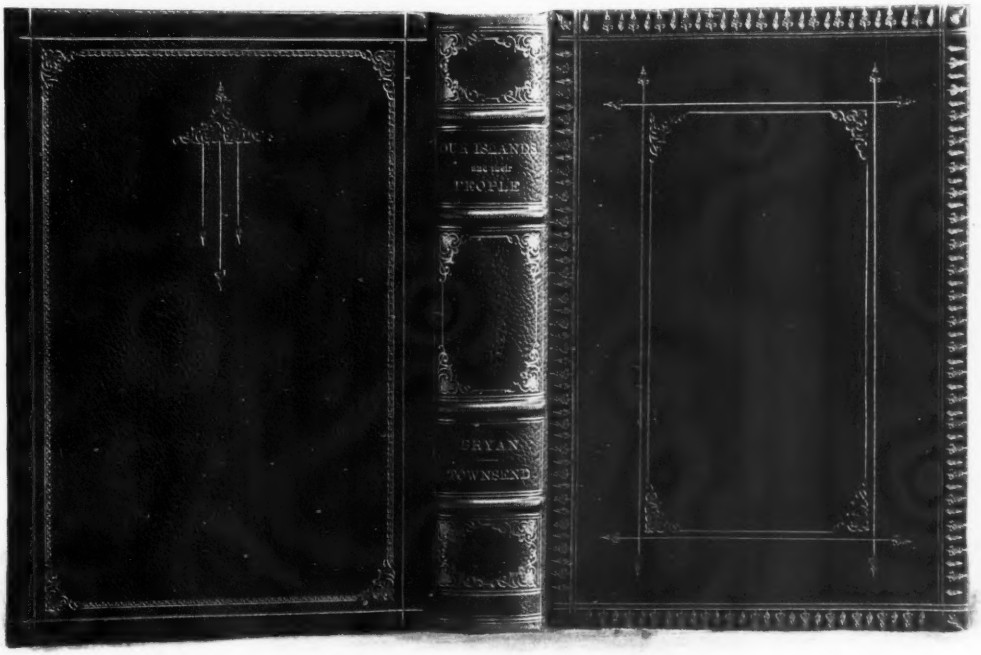
STAINS ON LAW SHEEP.— E. T. N., of Nebraska, writes that he finds mysterious dark spots on sides of law books after being forwarded and says he always sees that the stock is clean before "drawing over." *Answer.*—Keep clean white paper under the books when stacked up, or pulpboard. Strawboard frequently causes black spots in white sheep and any iron tool will, of course, spot it if left in contact.

USE CARE IN ESTIMATING.— Some blank-book makers seem to think that if they can get the cost of the paper, plus ten per cent for ruling and forwarding, they can afford to do the work so as to beat the "other fellow." In their bindings they will figure soft cloth board, job-lot cowhide or worse yet — buffing — "end sheets made up at odd times do not cost much," glued-on strappings, and unlined springbacks, to help cut down the time and cheapen the process. No wonder customers kick about flimsy bindings, warped covers, sections working loose, backs cracking, etc.

Now since "art leathers" (ooze calf and sheep) in all shades are to be had, any one with some knowledge of bookbinding can make any number of useful and ornamental articles. If one possesses a pyrography outfit and has some talent for designing, there is practically no end to the uses these leathers can be put. If you have no pyrography outfit, 15 cents' worth of tincture of iron and a small camel's-hair brush will do just as well. Draw your design, then transfer it to the leather by means of carbon paper. On smooth leather, sponge first; then trace the pattern with a sharp folder. Follow your outlines with even strokes of the brush dipped in diluted tincture. Dilute with water until you get the desired shade, from a black to a light blue.

WAX EDGES.—"Extra Binder," New Orleans, writes saying he has received a set of reference books to bind in a handsome, durable binding, but is at a loss to know what kind of an edge to put on —"Marbling not wanted." *Answer.*— Gilding for

that kind of books would not be suitable and sprinkling would look too cheap. A wax edge would be very attractive, if made to match color of leather used. Trim your fore edges and place books in hand press so that edges are flush with cheeks of press. Screw the press down as hard as you can and scrape edges smooth; then rub off with thin paste-wash and clean white shavings. Cut up an adamantine or spermaceti candle in a clean pot and melt on your finishing stove; take tightly bound whisk broom stub and dip in the melted wax; beat broom over a stick until fine spots of wax appear; then cover your edges with sprinkled wax as evenly as you can. Edges are now ready to be colored with inks (ruling colors will do), brown, blue, red or green, as the case may be, which is done by brushing over like an ordinary red edge; then scrape off wax well with a dull knife and burnish. Trim your ends and proceed in same manner, but be careful to have your wax sprinkles match or you will have differently spotted edges. These edges can be made in two or three colors by scraping off the wax after each color has been applied. It is by no means a slow process when one becomes accustomed to it. Green edges on blank-books made this way are insisted on in some localities.



BINDING IN OLIVE GREEN LEVANT, FULL GRAIN.
By William O'Shea.

Edge Gilding.—A. C. F. S., Texas, asks for formula to produce gilt edges. *Answer.*—Trim your books carefully with sharp knife; place hard, smooth board each side, or between the books; put them in a hand press so that the book-edges and boards are flush and slightly above the cheeks of the press. Screw down as tightly as possible and scrape edges well with a steel scraper until edges and boards are perfectly smooth. This is a tedious and laborious part of the work. Rub edges with paste-wash and paper shavings until it becomes glossy. Take white of an egg and beat up in one pint of water; let it settle and then skim off froth. It is then ready to be applied to the edges in press, with a fine sponge, as a sizing for gold-leaf. Lay on gold-leaf evenly and firmly so that no break will show; then let them stand to dry. The time it takes to dry depends on both weather and paper, so you can try by blowing your breath on the gold; if it stays cloudy it is too wet, but if the cloudiness clears off immediately it is usually dry enough to burnish. Begin the burnishing lightly with a flat, perfectly smooth agate. First use a thin, slightly waxed paper laid over the gold to burnish on so as to fix the gold firmly to the edge; then remove paper and rub edge very lightly with a soft rag containing some clean white wax; then again use the agate lightly, increasing the pressure as the gold brightens. Even, smooth strokes should be given, as you can not be too careful to avoid scratches or streaks. To gild a book in the round or with round corners or with a red ground or bole requires special care and practice.

DOUBLÉ OF "OUR ISLANDS AND THEIR PEOPLE."
Bound by William O'Shea.

Newspaper Gossip and Comment

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth, $1.25.

WRITING FOR THE PRESS.—By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, $1.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

THE Moline (Ill.) *Mail* is to have a fine new office building.

THE Easter edition of the Des Moines (Iowa) *Mail and Times* was an exceptionably creditable number.

THE *Boys' Industrial School Journal*, Lancaster, Ohio, of April 26, had a very neat and artistic cover in brown and white.

THE Easter issue of the *Potter Democrat*, Coudersport, Pennsylvania, had a nice cover, containing well-printed halftones of the churches of its town.

ANAMOSA (Iowa) *Prison Press*.—You are publishing a very neat little paper, the presswork, arrangement of matter and headings are all commendable.

THE *State Journal* is a new paper just started at Evarts, Walworth county, South Dakota. N. J. Frayn is the publisher, and Arthur G. Keene, editor.

CHICAGO HEIGHTS, Illinois, has a new weekly, the *Star*. It is a nicely printed eight-column folio, the make-up and advertising display being particularly good.

CASSVILLE (Mo.) *Democrat*.—The *Democrat* is satisfactory in every way except the sandwiched readers on the second and fourth pages. Some of the ads. are particularly neat.

THE *Weekly Advertiser* is a little advertising sheet, which is being successfully issued every week at Sault Ste. Marie, Ontario, being two-thirds advertising and one-third very good jokes.

J. ALBERT HOOD, superintendent of the Herald Press, of Passaic, New Jersey, is sending out some very attractive folders and novelties, advertising the excellent work of his establishment.

CHARLES M. BERKHEIMER, Connellsville (Pa.) *News*.—Your two ads. are good examples of display, but you take too great liberties with abbreviations when you use "Mdse" and "Co" without periods.

W. W. HINDS, Owensboro (Ky.) *Messenger*.—The first page of the *Messenger*, in particular, is gotten up in good style, important news nicely featured, and the whole paper is well put together.

J. P. BLACK, Vicksburg (Miss.) *Post*.—Your ads. show good ideas, which are probably worked out as well as the material at hand would allow. Your best ad. is that of Robinson, marked No. 3, as it has the most contrast between display and body, while No. 2, that of the Greenville Drug Company, has too much display, giving it a sameness and no contrast.

THIEF RIVER FALLS (Minn.) *Press*.—Ads. and make-up are well handled, but "Local News" and "Correspondence" heads are too small. Presswork needs more attention, particularly in regard to color.

GEORGE E. SIMMS, East Liverpool (Ohio) *Tribune*.—First page ads. are a little too black for good contrast, but all are fairly well displayed. The city clerk's report was a feature of the issue and it was very nicely handled.

Hamilton County Journal, Webster City, Iowa.—The color and impression are uneven. Nearly all the ads. are nicely displayed and well balanced. In the half-page ad. of Burleson & White the top line should have been much more prominent.

ROSEVILLE (Ohio) *Independent*.—Such a large number of paid readers on the first page is not a good plan. The Jenson headings are neat, but they need more leads to make them appear to the best advantage. Ad. display and presswork are good.

CHARLES H. MCAHAN, St. Joseph, Missouri.—You are doing good work on your ads., a commendable feature being the contrasting display. The series of R. T. Davis Mill & Manufacturing Company's ads., which are reproduced here-

No. 1.

with (Nos. 1, 2, 3), are excellent examples of this. Compositors should notice how the important lines stand out distinctly from the balance of the ad., and the proper proportion of the secondary display. If a lead or two more could have been worked in between the lines "Use Davis' Blue D Flour," in No. 1, it would have been an improvement.

ON April 11 the Albany (N. Y.) *Press-Knickerbocker-Express* had a "house warming" at its new building, and entertained crowds of citizens. A model newspaper structure has been reared from the ruins of the disastrous fire of five months ago.

THE *Colorado Telegraph*, Colorado Springs, Colorado, issued a special edition on April 14, celebrating the completion of the short line between that city and Cripple Creek. It was called the "Pictorial Jubilee Number," and contained many

half-tones. Sections of the paper were printed in blue and red. It was an issue the publishers have every reason to be proud of. The paper had many of the attractive features of large metropolitan dailies.

JOHN R. BERTSCH, *Berkshire Courier*, Great Barrington, Massachusetts.—You handle the make-up of the *Courier* very nicely, the only defect being that two or three of the columns are evidently loose, as quads and spaces have worked up. Your jobwork shows good taste.

Superior to Any Flour Produced.

Davis' Royal No. 10 Flour

A FLOUR without an equal in Strength, Sweetness and Purity—A Flour that stands on its merits—A Flour that has stood the test of years—A Flour that has won the unqualified endorsement of thousands in every state from Maine to California.

WHY?

IT IS MADE by special process machinery and on a special run of the mill. It is made from the choicest grade of soft winter wheat. When ready for the market we know it to be ABSOLUTELY THE BEST.

There are no cash premiums or chromos given with this flour—It is manufactured and sold on its merits alone : : : : ; : : : :

There Can Be No Substitute. All Grocers Sell It.

R. T. Davis Mill & Mfg. Co.

ST. JOSEPH, MISSOURI, U. S. A.

No. 2.

CHAMBERSBURG (Pa.) *Public Opinion.*—This is a new six-column morning paper, and is a good example of what a small-city daily should be. It presents the news attractively and fully, and is well printed. No extra labor is expended on the ads., but they are well displayed.

J. F. LATIMER, De Funiak Springs (Fla.) *Breeze.*—Your paper looks well and has some pleasing ads. There are a number of spaces and quads up on the first page, and the column rules are not all up snug to the head rule. A few more leads in the display heads are also advisable.

G. W. HAND, *Montcalm Herald*, Stanton, Michigan.—Your paper will stand a trifle more impression and the color is a little too light in places. Aside from the ad. of Charles Holland, which has no contrasting display, the ads. are well handled, and the paper generally has a neat appearance.

G. E. CAMERON, *The Children*, Cincinnati, Ohio.—There is every sign of prosperity about your publication, the first issue of which was announced in this department in April. The April issue, No. 4, is increased in size and has valuable features added to its contents. The mechanical work is of the best.

EDMORE (Mich.) *Journal.*—It is nearly a year since this paper has come to my table. In the meantime it has enlarged its pages and is now a six-column quarto. The first page has too much advertising and, in fact, the whole paper is afflicted in the same way. Another enlargement or an increase in advertising rates is advisable.

THE Williams (Ariz.) *News* recently published a nicely printed edition on supercalendered book paper, containing an illustrated write-up of the attractions of the town, including a description of that paper's plant. The mechanical portion of the work was under the direction of Charles A. Neal, and was exceptionally well handled.

DURING the forty-ninth annual conference of the Indiana Evangelical Association, which lasted a week, the Berne, (Ind.) *Witness* published a daily edition of eight pages, which was well gotten up. This was an enterprising stroke on the part of the publisher, Fred Rohrer, and was nicely handled throughout by Henry M. Rensser, the foreman.

JAY CRAWFORD, Shenandoah (Iowa) *Sentinel.*—No, you have not departed from what is proper in newspaper ad. display at all. Your ads. would attract attention anywhere, because of their well-balanced display. The body of J. C. Webster & Co.'s ad. is crowded a little too much, and the same is true of the wording in the panel of that of R. B. Crose & Co.

WHEN papers install a new press or a Linotype, or put on a new dress, they usually let subscribers know it through the columns of the paper. The *Evening News*, of Franklin, Pennsylvania, and the *Daily Eagle*, Mount Vernon, New York, have put in Cox duplex presses, and show cuts of the machines, with extended articles, in recent issues. The *Times*, of Davenport, Iowa, has put in a large Hoe press and other machinery and equipment, and takes up its whole front page in telling its readers about it.

THE April 4 issue of the Chatham (Ont.) *Banner-News* was known as the Hunter-Crossley edition, and consisted of twenty pages, the proceeds being given to aid the Public General Hospital, of Chatham. Rev. J. E. Hunter and Rev. H. T. Crossley, evangelists, and the Ladies' Assisting Society, of the hospital, were the editors. It was an interesting number, the mechanical work being well taken care of by the *Banner-News* force, neat and striking ads. and good presswork being particularly noticeable.

LET YOUR CHOICE BE Davis'

Gran=Dee..

THREE HUNDRED ONE POUND LOAVES TO THE BARREL.

No premiums or chromos given with Gran-Dee.

And you'll never regret it. After enjoying the Light, Inviting, Delicious Bread, Cake and Pastry that "Gran-Dee" makes, you won't consider other brands.

HOW IT IS MADE

Gran-Dee is made from choice selected hard wheat—a strictly high grade patent—and is manufactured by a new and scientific process. It is bound to suit the most fastidious admirer of hard winter wheat flour, and much better than northern spring wheat flour. Remember, when ordering, to be sure to specify ..... Gran-Dee

AT YOUR GROCER'S

R. T. Davis Mill & Mfg. Co.

ST. JOSEPH, MISSOURI, U. S. A.

No. 3.

OCEAN CITY (N. J.) *Sentinel.*—Aside from the smaller display ads., your paper is exceptionally creditable. It is well printed, carefully made up, and contains an unusual amount of news and miscellaneous matter. In the ads. on the fourth page there is too much display and it is too near the same size. The larger ads. are much better, that of the Ocean City House & Sign Painting Company being exceptionally good.

The presswork on the half-tones in your anniversary number deserves particular mention, as they are brought out very clearly.

JOSEPH T. JOHNSON, Willmar (Minn.) *Tribune*.—The cover of your Easter number is at once striking and artistic. The make-up was well handled, particularly in the placing of cuts — the arrangement of the seven faces on the tenth page was a very happy conception. Presswork is good. Ads. are neatly displayed, the only fault being a tendency toward sameness in the display. Quite a number of the ads. would have been greatly improved simply by substituting one large line. Examples of this are your Nos. 3, 7, 9, 25 and 33. The larger ads. are better.

Arizona Range News, Willcox, Arizona.—You should use more care in making up plate matter; see that the columns are even at the top and bottom, removing dashes when they come to the bottom. Ads. can be improved by following the advice so often given in these columns regarding distinctive display. The wording of one of your ads. is quite out of the ordinary:

Bucket of Blood Saloon, the only second-class house in the city. Two drinks of Old Plantation Whisky makes a jack-rabbit fight a bear. Two glasses of beer will make you whip your mother-in-law. And yet I do my share of business.

WILLIAM F. SCHEMPP, of the Brodhead (Wis.) *Independent*, sends a copy of his Easter edition, enclosed in a handsome cover. The paper consists of twelve seven-column pages, and is folded twice, making the size when inserted in the cover about 9 by 12½ inches. The cover-pages are of this size, the last leaf extending at the front edge about 1½ inches beyond the paper, and is folded over the edge of the paper after it is inserted, giving it a neat finish and at the same time preventing its slipping out of place. This latter feature is probably original with Mr. Schempp, although I have seen several similar covers. There are many excellent ads. in the *Independent's* Easter issue.

CHARLES F. SPENCER, Willmar, Minnesota.—Your ad. for the Trio Portable Seat Company (No. 4) is well designed,

No. 4.

although a little crowded. The other specimens are equally creditable.

CONTEST No. 9.—The blotter contest closed May 1, with forty specimens, the smallest number yet submitted, notwithstanding the fact that this was the first contest in which a cash reward was offered. From letters received I am led to believe that there are two reasons for this — first, a feeling that a good blotter could not be produced when restricted to black and white; and, second, a dislike on the part of contestants of preparing their own copy. The result, however, makes it all the easier for the judges, and it is expected to have the winners ready for announcement in THE INLAND PRINTER for July. There are three judges: Ed S. Ralph, editor "Notes on Job Composition"; F. F. Helmer, editor "Advertising for Printers," and W. W. Davis, the superintendent of the Scranton (Pa.) *Tribune's* job-printing department.

INFORMATION BUREAU.— Requests for information by mail regarding various subjects pertaining to newspaper publishing, in accordance with the announcement made several months ago in THE INLAND PRINTER, are continually being received. A nominal charge is made for this service and the answers are not published in connection with the name of the writer unless permission is given. Some of the subjects would not be of interest to all, but occasionally questions are asked that are of value to the general reader, and the following correspondence is published with this belief:

Mr. O. F. Byxbee, Scranton, Pennsylvania:

DEAR SIR,— I again want information. Your rate card furnished me several months ago proved quite satisfactory. Now I want a whole lot of information. It is about running a country daily in a town of 6,500 inhabitants, and I am willing to pay you your price. I have been in the printing business a long time. I agree with you in most things concerning newspapers, but disagree with you in others; that is why I want your advice — your knowledge. I think it unwise to confer with a person who thinks as you yourself do in everything. Now, then, please tell me if you think a country daily is to supplant the country weekly in the future in towns the size of say five or six thousand? I do. What size paper would you advise starting? I favor a six-column twenty-inch folio. My idea is that the first page should contain daily plates of telegraphic matter. How much ought we to charge for advertising per inch to make the venture pay? How much per copy? How much a year? Would you advise issuing morning or afternoon? The town is twenty-nine miles away from a large city. The city dailies come in large numbers. How would you advise collecting for ads. and subscriptions — weekly, monthly, or how? Would you advise having a man to solicit for ads.? How would you contract ads.— by certain inches, to be used as advertiser deemed best? How much advertising ought such a newspaper have regularly to make it profitable? Do you believe in country dailies? Do you believe they seriously weaken weeklies where both are printed in the same town? In fact, I want all the information possible bearing on the establishment and operation of such a paper as I have described. Remember I want to pay for the advice. Send your bill in advance and I will remit. Thanking you, I am, Very truly yours, ————.

DEAR SIR,— In response to your request of the 18th, I am glad to know that you agree with me in some instances, even if you do not in all, and think that your determination to seek the views of those with whom you are not fully in harmony a wise one, as in so doing you at least learn to view matters from various sides and may possibly secure valuable aids in arriving at the best decision.

I consider it safe to publish a daily in a town of five thousand or over, where the conditions are favorable. I am not familiar with the conditions of your town, but will state what would be, in my judgment, beneficial or detrimental to the successful establishment of a paper such as you suggest. The farther a town is from a large city, the better the opportunity. I judge from your reference to ———— as being twenty-nine miles away that that city is your nearest competitor. If so, I would consider your outlook good, particularly if the populace of the districts surrounding your town are in the habit of coming to your place to trade. This being the case, you are so situated that you should be able to secure advertising from local merchants who wish to secure the trade of these people, and yet sufficiently near ———— to be able to pull advertising from that city's merchants also. To answer your question more specifically, I would say that when a town reaches a population of five thousand, and is favorably situated, the daily is bound to soon follow, and the weekly must rely on something more than mere news as an excuse to exist. However, towns that are practically suburbs of large cities, even with many thousands more population, are decided exceptions to this rule.

As to size, I fully agree with you that the six-column folio is the best. I think, however, you will make a mistake if you fill six columns with telegraphic plate. I would not use more than three columns of this — two would be better, culling out the more important items, resetting the display heads to conform to the make-up and general style of the paper. Give greatest prominence and the most space to the local matters. I would not unduly exaggerate, but I would go to the limit in featuring and heading every local item. Continual attention to this will soon lead your constituency to look upon your paper as being "full of news."

It is impossible for me to state just what you ought to charge for advertising to make the venture pay, as this all depends on the cost of production, the wages you pay, cost of rent, power, heat and light, paper, etc. You must be able to make your edition exceed one thousand within a year or you can not hope to secure much foreign advertising. You should carry as nearly as possible twelve columns of advertising, or 240

inches. An average of 10 cents an inch would mean a revenue of $24 a day. Leave subscription receipts out of it — you are entitled to these, at least, as a profit. If you can figure your expenses so that you could afford to accept less than an average of 10 cents an inch, so much the better. If you start with a rate so high that you are unable to secure the required amount of advertising, you will be in a greater predicament than if you started so low that your space was more than filled. It is not hard to raise rates under such conditions.

Suppose you find that 8 cents an inch will cover your expense. I would then be in favor of charging from 6 to 12 cents an inch, according to the number of inches used, and would adopt a rate card something like this:

Less than 100 inches	.12
100 and less than 500 inches	.10
500 " " " 1,000 "	.09
1,000 " " " 3,000 "	.08
3,000 " " " 6,000 "	.07
6,000 inches and over	.06

I would always quote prices on the inch basis, giving the customer the privilege of changing whenever he desired, and of using his space as he deemed best. Whenever a customer prefers to contract for a fixed space, and there will be many such, quote him by the month, thus: Say, four inches one year, equals 4 times 312, or 1,248 inches in all. This

gives the advertiser a rate of 8 cents per inch. Therefore, four inches a month — 4 times 26, or 104 inches in all — would cost 8 times 104, or $8.32 per month, on yearly contract. Four inches for a single month would cost $10 — as there would be 104 inches used, entitling the customer to a 10-cent rate. In advocating this style of arrangement I speak from a very successful experience with one just like it with a paper of ten thousand circulation. Just what the price per inch should be in your case would require greater familiarity with your conditions than I possess.

I favor an afternoon 1-cent paper in a town the size of yours. The people have more time to read it and a larger circulation is possible — a most important condition where the field is limited. I would collect both subscriptions and advertising monthly, keeping close after both.

It will pay you to get a good man to solicit and look after the advertising, collect the bills, etc. If you have not had experience with a daily, you will find that it means a tremendous lot of hustle. Advertising must be sought continually and persistently.

It is difficult for me to tell if I have answered all you have in mind. I have endeavored to neglect nothing that you mentioned in your letter. If you wish to ask further questions, I shall be pleased to reply without further charge.

Sincerely yours,

O. F. Byxbee.

THE INLAND PRINTER IN AUSTRALIA.

Your publication is a boon to the printing trades in this country, and its educational value is great indeed.— *Lennon & Co., Printers, Melbourne, Australia.*

Obituary

John W. McLean, publisher of the *Times*, Picton, Ontario, died in that city on May 15.

J. M. Elliott, founder of the *Spearfish Valley Gazette*, Spearfish, South Dakota, died in New York April 28. Mr. Elliott was at one time with Stromberg, Allen & Co., Chicago.

John Charter, Sr., the inventor of the gas engine which bears his name, died in Sterling, Illinois, April 30. He leaves two sons, James Charter, of Chicago, and John Charter, Jr., of Sterling.

Louis R. Riley, president and general manager of the Standard Paper Company, of Cincinnati, died on May 14, aged thirty-five years. Mr. Riley has been identified with the paper trade since he was sixteen years of age. He was a man of unblemished character and a consistent Christian. A widow and two daughters survive him.

Watson Fiske Munger, for many years a member of the firm of M. Plummer & Co., wholesale paperdealers, at 45 Beekman street, Manhattan, died on April 26 at his home, 218 Washington avenue, Brooklyn, at the age of sixty. He was born in Windsor, Maine, and was a son of the late Rev. Cyrus Crowell Munger, of an old New England family. Mr Munger was a Mason, a member of the Dauntless Council, Royal Arcanum, Brooklyn, and formerly a member of the Crescent Athletic Club, of Brooklyn.

Henry R. Wills, for over twenty years connected with the Hoyt Metal Company, St. Louis, Missouri, died at his home in Alton, Illinois, May 22, of dysentery. Mr. Wills was known and respected by all who knew him. The electrotypers and stereotypers of the country will miss his genial smile and his kind words. He was a familiar figure at all conventions, and his advice and counsel in the formation of the national association will never be forgotten by those in the trade. No one worked harder than he did to keep up the friendly spirit between firms in different cities, a spirit which aided so much in bettering trade conditions.

William F. Sherlock, editor of the *Unionist*, a labor journal, died May 15, of pneumonia, at his home in Brooklyn. Sherlock attained notoriety in connection with a libel suit instituted by an employe of the New York *Sun*, whom his paper attacked. This was during the recent troubles between the *Sun* and Typographical Union No. 6. When the fight was hottest, Sherlock turned his paper over to the union, although retaining the editorship. An article was printed about a *Sun* employe which was libelous and for which Sherlock was sentenced to three months on Blackwell's Island. After serving twenty days he was pardoned, upon making a retraction.

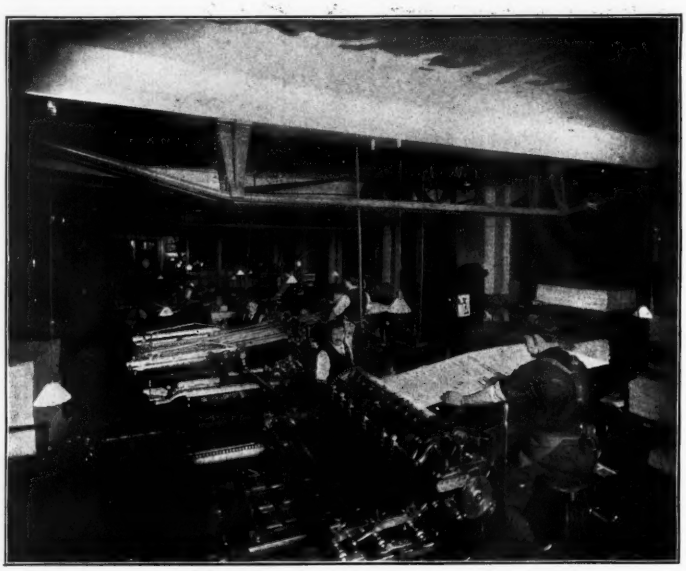
HAD ENOUGH.

In accordance with its usual custom, The Inland Printer sent the following notice to one of its advertisers: "If you wish your ad. to appear in the next issue of The Inland Printer, order and remittance should reach us not later than the 20th of this month." To this the following reply was received: "Do we wish our advertisement to appear in the next issue of The Inland Printer? Well, we should say not. The two-line advertisement we had in the last issue has simply deluged us with replies. We have so many applications already (and they are still coming) that we hardly know what to do with them. We do not want any more."—*The Express, Fort Collins, Colorado.* If The Inland Printer has satisfied this firm it can satisfy you. Why not use its columns?

A MODEL PRESSROOM.

The accompanying illustration is a section of the pressroom of The Sherwin-Williams Company printing plant, operated in connection with their paint and color business, at Cleveland, Ohio. For thirty years this firm has been doing its own printing, consisting mainly of the finest grade of paint sample folders, booklets, labels, catalogues, etc.—in fact everything to advertise their own business. There are few pressrooms kept so neat and clean. "A place for everything and everything in its place" is one of the mottoes of the foreman, Mr. John C. Earl, who is one of the old "all-round" pressmen of Cleveland, and founder of Cleveland Printing Pressmen's Union. He is a close student and subscriber of THE INLAND PRINTER, where he claims to get many of his up-to-date ideas for the economic operation of the plant. At the end of each week there is a thorough house-cleaning, which puts everything in shipshape order for the next week's work. No kitchen in the best regulated home looks neater than does this print-shop. In fact, it would be hard for a visitor to tell what class of a shop he was in, should he happen in on a Saturday afternoon—as everything is so completely under cover, each press having its own canvas cover or hood. Mr. Earl has been with the Sherwin-Williams Company for the past twenty-four years, and to his efficient management and the help employed the company give due credit. Nearly every printer and pressman employed by the firm takes THE INLAND PRINTER, and one of the first questions asked a new hand by Mr. Earl is "Do you take THE INLAND?"

JOHN C. EARL, FOREMAN OF THE PRINTING DEPARTMENT OF THE SHERWIN-WILLIAMS COMPANY, CLEVELAND, OHIO.



PRESSROOM OF THE SHERWIN-WILLIAMS COMPANY, CLEVELAND, OHIO.

Advertising for Printers

BY F. F. HELMER.

This department is meant to help the printer put his business profitably before the public. It criticizes specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

WILL H. OLDER, Hinsdale, New York, uses blotters to advertise the line of "Good Work," and does so consistently.

IN the April number (Vol. XXVII, No. 1) a certain confused arrangement of matter about "shooting" orders and "firing" them back was reproduced from a Kansas printer's blotter, and meaning to put a humorous touch to my comment, I called the matter "original." Upon this the A. T. H. Brower Company, of Chicago, accuses THE INLAND PRINTER of giving Mr. Bert Fritz the "credit of it." No such thing was intended. And will the people kindly understand that when this Department points out something that some printer has done there is absolutely no intention of declaring that man the originator of it. The editor has not sufficiently the power of divination to find whose brain first throbbed with the originality of a given idea.

HERE is a systematic advertising plan which was used by the C. E. Bireley Company, Los Angeles, California, and illustrates forethought and energetic effort. The following items form a series:

No. 1 is a neat little folder under a 1-cent stamp, entitled "1 of the '400.'" Within, it reads in part thus:

> The business men we work for are the Solid Houses of Los Angeles. The only trouble is we want more of you on our books. So we've made up a carefully selected list of 400 names of those houses which, by logic and business reasoning, should be sending their printing to us.
>
> YOUR NAME IS ON THAT LIST
>
> and it's not going to be crossed out until you know all about us that's fit to tell.

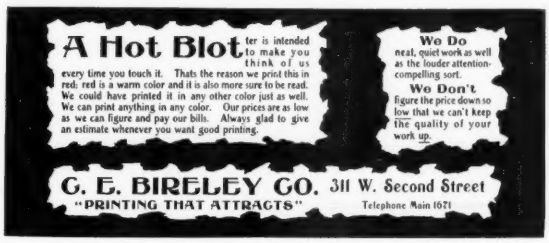
No. 2 is a yellow card printed in red and black. "Business is Business," it says.

Printing is our Business.
Business Printing is our *especial business.*
We send you this piece of matter for the simple reason that you are one of the *very men* we want to work for.

No. 3 is a red-covered "Public Document mailed under U. S. Postal Laws for One Cent," and closed by a two-inch gold "seal of approval," about which there is more in legal form inside.

No. 4 is a purple card inviting one to "Turn it Over; Then Think it Over." The reverse has matter printed on a yellow panel.

No. 5 we reproduce.

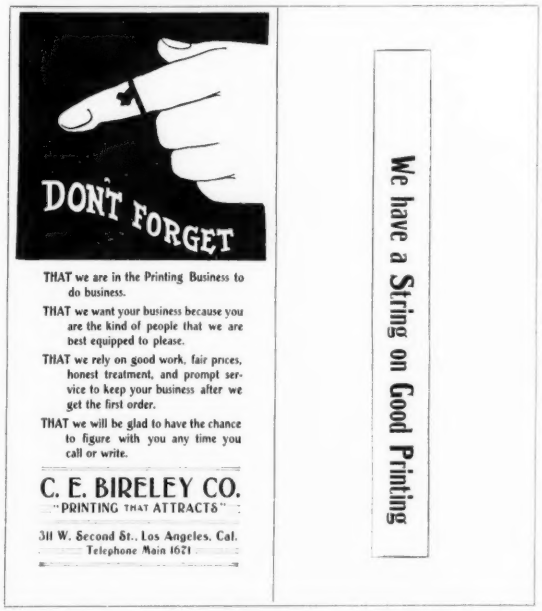


A BLOTTER.

Type in black; ragged border in red.

No. 6 is an imitation typewritten communication on a U. S. A. postal card, with printed signature and underscoring admirably close to penwork.

No. 7 we reproduce.



FACE AND BACK OF A CARD

Holes punched each side of index finger, and a piece of red cord fastened in to represent ring.

No. 8 is an eight-page booklet on "Brains," which the C. E. B. Company claims to furnish with its printing. It is mailed in a small "baronial" envelope, addressed in a lady's handwriting and sealed.

No. 9 is another good card on "We Know How to Handle Ink."

No. 10 is an imitation handwritten letter beginning:

LOS ANGELES, CAL., March 7, 1901.

DEAR SIR,—If it is not asking too much, we write to inquire if you are entirely satisfied with your present arrangements in regard to printing.

No. 11 a card to say "There are no insects hovering within the vicinity" of the C. E. B. Company.

No. 12 a folder of yellow stock printed in green and black, to the effect that

There is an artistic touch, an individuality about the Company's printing that lifts it a little above the ordinary.

No. 13, which completes the series, contains a beautifully printed card of the company's within an imitation typewritten letter, enclosed under a 2-cent stamp:

DEAR SIR,—We have, in the last three months, sent you twelve pieces of printed matter. This is the unlucky thirteenth. This matter has told you a great deal about a growing business. It has cost money to tell this story. Twenty-five per cent of the people to whom we have sent our printing responded with orders; you are one of the seventy-five per cent from whom we have not heard. Naturally, we did not expect to hear from every one, but we ought to have had something from you.

Now, this advertising cost us a lot of money, and we want to know if it paid. Would you mind telling us why we have not heard from you? Did not the matter we sent appeal to you as a business man? Did it fail to impress you as good printing should impress a man? Perhaps you have not required any printing during the time we have been mailing this matter. If so, are you inclined to let us estimate when you do need something? We should esteem a word of reply as a favor, for it may be the means of saving us many dollars on future advertising.

If at any time we can be of service to your house in any way, please command us. Yours for good printing,

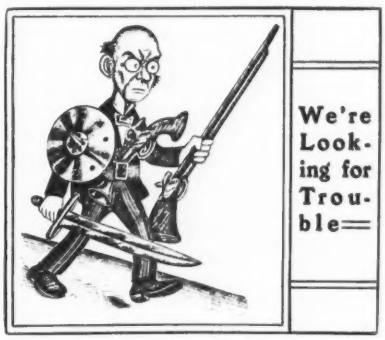
C. E. BIRELEY COMPANY.

In regard to the use of the above series, the C. E. Bireley Company has very kindly given a record of results, as follows:

Commencing with the first week in January, we decided to send out a piece of printed matter every week to a list of 600 of the best business firms we could pick out in our city. We mailed a set every Thursday night for thirteen weeks, ending our campaign, as you will see, by a personal letter. This advertising cost us about $400, but the results have justified this expenditure. We have done work for a large number of new customers, the majority of whom we believe we can retain, and think we will feel the results of this campaign for some time to come. We received over sixty personal letters in reply to No. 13, all of them complimenting us on our work and enterprise.

The compliments are deserved, for the work is neat and the plan well performed. Sometimes in the wording of an advertisement the ideas do not hang together as they should, but the great point in the whole scheme is the persistency and regularity of appearance which convinces business men that the advertiser means business. One is quite willing to consider why the man who is so eager to do his work should not indeed have a chance at it.

"WE ARE LOOKING FOR TROUBLE," says the Talbott-Ammons Company, of Des Moines, Iowa. "If you have trouble



FROM A BLOTTER.

getting your printing done as you want it and when you want it, let us suggest that you try the Model Printery, at 306 Locust street, next time."

A. W. BOWRON, of Ashland, Wisconsin, has good service in his blotter designs. When it comes to calendars with poetry

and Bowron babies on them, I have my doubts as to his success. Being the possessor of pretty children does not prove a man is a good printer, especially when he allows a crowded display beneath a half-tone and staples the calendar pad so that it overhangs by a quarter of an inch the lower edge of the card.

THOMAS J. DAVIS, San Francisco, California, ought to get business with his blotters. They are well displayed and well illustrated, especially the one containing the Golf Girl.

PART OF A CALENDAR BLOTTER.

THE Pluck Art Printery, of Lancaster, Pennsylvania, has perhaps more pluck than art in its advertising, for some of the work is rather discouragingly unattractive. A city fire-alarm card is a good thing, but in red ink on yellow blotter stock with mixed heavy gothic and light roman type, the effect is not all that one might desire. Enclosed with the blotter there was received a green slip of peculiar shape, done in dark green ink with a silver initial T that was in decidedly better style and consisted of matter a little less forced, while a still later specimen is here reproduced as an example of strong and curious originality.

Must Stop Distributing Bills.

Several years ago an ordinance was passed by councils prohibiting the scattering of circulars, hand bills, etc., upon the streets of the city. The ordinance has not been enforced lately and Mayor Muhlenberg has determined to see that it is. He instructed Chief of Police Herr to send notices to those merchants who have been violating the ordinance, which was done yesterday. The ordinance will be rigidly enforced, not only on the distributors of the bills, but upon the proprietors of the stores advertising. There has been much complaint lately by those who abstain from the practice that some merchants are not prosecuted for violating the ordinance. — *Morning News, April 24, 1901.*

Yours to advertise, D. B. LANDIS, Pluck Art Printery, Lancaster, Pa.

Don't Distribute Dodgers

ON the public streets and alleys of Lancaster. The said streets are actually dirty enough—the Street Commissioner and Councils only know too well. BUT DON'T QUIT ADVERTISING ALTOGETHER. The job printer as well as the newspaper publisher must and should live, regardless of the truck, trash and rubbish which CARELESS CITIZENS throw or sweep into the streets.

A LAMP CHIMNEY is a fine "enlightener" in the house, but a positive menace to man and beast *on* the streets.

A CIGAR and plug of TOBACCO are all right as first sold, but their filth should not be expectorated *on* the pavements.

A copy of a great big NEWSPAPER is a brilliant educator, but its torn and bespattered pages are a fluttering nuisance *on* the streets.

A lot of excellent PACKING MATERIAL, including paper, excelsior, sea grass, etc., is all right in its place, but it has no business *on* the streets.

A TACK can safely hold down a corner of an elegant parlor carpet, but it pricks the wheelman's costly rubber tire with the venom of a boa-constrictor, and should not be *on* the streets.

A noble HORSE cannot carry all the modern conveniences of man with him on the streets, but his civilized keeper can see to it that the street department removes his droppings *from* the streets.

A LOT OF COMMON SENSE plugged, pumped or pounded into the departments of our grand old city, will not only SAVE THE TAXPAYERS MONEY, but secure also what it sorely needs—clean streets, clean crossings, clean gutters, clean water, clean councilmen, and clean management *all the way through* Therefore, DON'T DISTRIBUTE DODGERS *ON* THE STREETS, but put them into the homes of the householder who may read them. An envelope will seal their publicity from the wary officers, who already have so much to do that the Mayor should have nine extra policemen on his hard-worked force (providing Councils ever grant that sacred political privilege).

A BLOTTER.

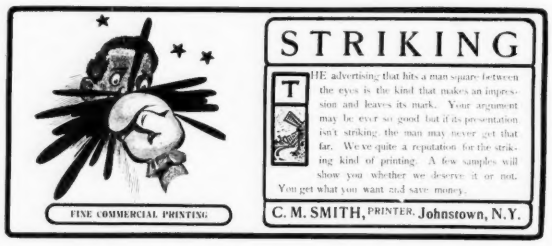
A SPECIMEN which I have had a long time is from the Folwell Printing-house, of Philadelphia, and consists of a card 1½ by 5½ inches, on which is printed:

BOOKMARKER.

Useful as a reminder of where you left off,
And where to have your Printing done.

A NOTE of commendation on a certain piece of work is reproduced from handwriting in line engraving and mailed under a 1-cent stamp by Huntley S. Turner, Ayer, Massachusetts. At first glance this suggested a violation of the postal laws, which I must own impressed it the more on my attention.

GEORGE E. DUNBAR, Malden, Massachusetts, presents a blotter with a neat example of heavy-face display over a rococo



A BLOTTER.

Colors: Black, red, yellow, blue and green.

design and sunburst in imitation of lithographic effect. It is a good advertisement looking toward that class of work.

THE Beacon Printing-house, Great Bend, Kansas, printed an apologetic calendar. It began with:

Father Time's supposed schedule for APRIL

and laid great stress upon being "Just Ordinary Mortals," and asking, if a mistake was made, to have the chance to make it right. I think it is a little too modest. The printing was all right and made a good advertisement as a display of neat work in three colors.

THE Art Printery, of San Francisco, California, used the "Keep the Pot A-boiling" advertisement (see illustration, page 972, March INLAND PRINTER), in red and dark green ink with a green tint for a border all around the edge of a yellow blotter, which made the effect much better than I have seen it hitherto with this design.

THE Study in Green P's:

Perfect
Printing
Punctually
Performed
Pleases
Particular
People,

is not new, but is worth repetition.

PERHAPS in sending me a red, green and yellow calendar blotter, advertising "Neat Printing," H. T. Walkington, Artis-

tic Printer, of LaGrange, Illinois, overlooked the fact that at least the red was muddy. It made a bad impression on the blotter and on me.

SOME very attractive little advertising folders have been issued by the Review Power Printing-house, Bridgeburg, Ontario, printed in harmonious colors on rough cover-stock, with decorations of well-chosen type ornaments.

One entitled

10,000
Dollars
a Month

$ $

Who gets
your
share?

This
will
inter
est
you.

contains the following:

Every month the railroad companies pay $10,000 in wages to their employes in Bridgeburg.

THEY are a buying class of people — these railroad employes — and they have the money to pay for what they buy.

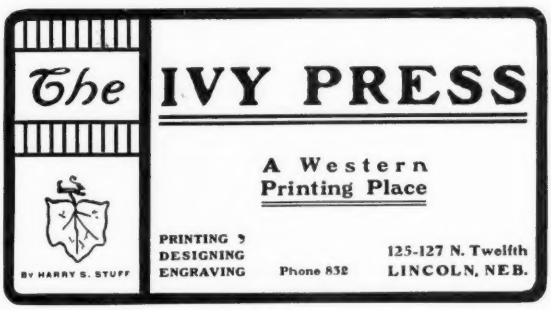
THEY are the kind of buyers every merchant wants to secure as HIS customers.

Do YOU cater to this class of buyers?

Do YOU want their trade?

If you do, then ask for it.

THE Ivy Press, A Western Printing-place, Lincoln, Nebraska, presents a very neat announcement in red and green



A CARD

In red, green and green tint, on light green board, round cornered.

ink on green stock, upon the engagement of a business manager.

THE Talbott-Koch Printing Company, Des Moines, Iowa, who are both printers and binders, issued early in the year a miniature ledger with finely ruled paper and a red cover printed in gold, with simply the outlines of a ledger binding.

The first page reads:

An
Opening
For
You.

The middle pages show an account opened in the name of the recipient. Here, also, a small blotter is inserted, reading:

This is the Place.
Talbott-Koch Printing Company.
319-21 Locust street,
Des Moines.

The latter pages of the booklet are unruled, and contain remarks on the title of the first page.

AN OPENING FOR YOU.

We are beginning the second quarter of the twentieth century year with the intention of expanding our books — with the intention of getting more customers and of getting more work from old customers. Now, when a well-established, reliable firm has this idea, there are advantages coming to the public. There will be reasonable prices to bring work; thorough satisfaction to keep work; promptness, neatness, fairness in all relations, for that, experience teaches a well-established house, is the surest way such a thing can be done.

Our experience also shows us how we may now do even better work than we have done before, which will certainly be mutually to the advantage of ourselves and our patrons.

So here is an opening for you.

A new place, or a bigger place, for you on our books means better service in our lines than you have ever had in the past.

And better service in these lines means more business.

And more business means money in your pocket.

We would like to enter something on this new account this week, if convenient.

There is generally plenty of Printing or Book Binding to be done this time of the year, so will you not have the matter looked up? It is a matter of some account both to you and to us.

"SOME THOUGHTS ON ADVERTISING" are presented by the Monetary Times Printing Company, Toronto, Canada, in a

A BLOTTER.

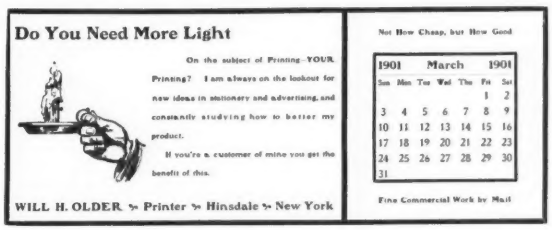
Well worded and well illustrated.

handsome eight-leaved booklet of antique deckle stock, bound in rough gray. The matter is briefly put and covers one side only of each leaf, the points about advertising that are taken up being, consecutively, Why? How? When? Where?

A CLEVER little thing received from Charleston, South Carolina, at the beginning of the year was a small folded card containing the words "Birth Announcement" in gilt letters. Inside the folded card was an envelope, in size about 2 by 1 inches, stuck in the middle of one of the pages. Within this tiny envelope were two cards, one in script reading, "The Twentieth Century," the other in Engravers' Roman:

Greeting:
The Daily Courier
Wishes You
A Happy and Prosperous New Year.
January 1, 1901.

"ATTRACTIVE PRINTING—WE DO IT," is the claim of the Herald Press, Printers of Quality, Passaic, New Jersey. The particular piece of attractive printing upon which they put this remark is a one-leaf folder, enclosed in an embossed cover of heavy red stock, the front flap of which is cut diagonally and secured by a gold-paper seal. The matter inside is not new, but nevertheless readably presented.



A BLOTTER.

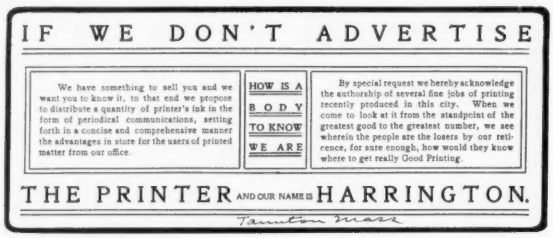
Dark red and blue ink, on light blue stock.

IT seems as if the little folder on "Spring," from Waters, the Printer, Norwich, Connecticut, would have had better effect if its cover had been made up as an artistic title-page, giving more reason for the assurance that it contained merely prose. As it stands, it is in too much of a hurry to declare itself an advertisement, and so spoils a clever idea. The interior argument is a good one, referring to the increased payrolls of the town through the accession of a large new industry,

and making the pertinent inquiry whether the business men are not going to hustle after more trade.

A VERY artistic calendar blotter is one for April from the printing-house of Hermann Bartsch, New York. A purplish-gray stock is the foundation for a display of rulework in white ink and text in dark blue with red initials. The harmonious but rich effect ought to produce a rich return. A very dainty decorative design for the envelope carrying this blotter deserves mention, for it leads one to expect something good inside.

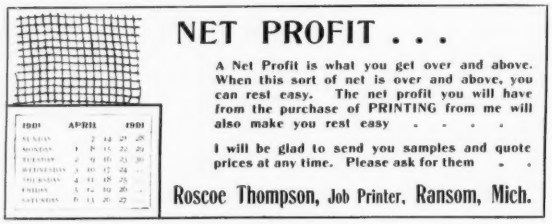
THE Democrat Printing Company, of Monroe, Michigan, has some blotters worth considering, especially since we know the company has had good returns from them. "Always a favorite — just like our printing," is a display line which evidently refers to the half-tone of an old gentleman printed in a side panel of the blotter. "Must Have Had a (screw) Loose" is a title in which the "real thing" is tied on. "A Drop of Ink" is the subject of one which contains a reproduction of a newspaper clipping. All are fresh and neat in appearance, though not extremely artistic.



A BLOTTER.

With some good ideas, but name of town omitted.

ROSCOE THOMPSON, Ramson, Michigan, is a faithful reproducer of the suggestions in the August, 1900, INLAND PRINTER. Here is an illustration of the blotter advertisement, using a bit of mosquito net:



A BLOTTER.

Type in black. Red mosquito netting glued on corner.

THE following printed matter is from the *Art Ad. Age*, published by W. H. Wright, Jr., the Electric Printery, Buffalo:

"THE SHOE ON THE OTHER FOOT."

A lawyer recently undertook to tell the Electric Printer what his price should be on case and brief work, and was asked what his basis of reasoning was. He cited the prices of Slow, Incorrect & Co., whose figures are twenty-five per cent below a living rate, and whose work bears evidence of being "padded out." Of course, he failed to say what was in his mind — in effect that he cared little how the printer or his employes fared, as long as he might profit by the oppression which must exist somewhere in order to admit of quotation of such ridiculously low prices. When confronted with the argument that it was absurd for an honest and capable printer to set his prices by those of competitors whose work was inferior, and whose methods were such as to create cost in way of time and patience lost, not to say further annoyance by finding errors throughout the work done, he said he did not see why not. By way of illustration, the Electric Printer "turned the tables" and asked the attorney if he would draw up certain papers, in unquestionable manner, and at the same rates as would any attorney, regardless of the proficiency or circumstances otherwise surrounding the competing attorney; and to this he replied, after some hesitation, "No, he didn't know as he would; that the cases were not parallel and didn't admit of comparison." Shades of the immortal! What will some people not resort to as an argument why they should be especially favored, both in price and term of credit? The principle of "live and let live" does not form any part of their week-day religion, but they are ever ready to profit by the inexperience or lack-o'-foresight of some craftsman outside their own calling.

A pleasing exception to the class to which the above-referred-to lawyer belongs is the one that recognizes the value of employing a printer whose word is bond-good, whose work speaks volumes in the way of accuracy and proficiency otherwise, and the finished work is a credit to both printer and patron.

Review of Specimens Received

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

H. E. EATON, Philadelphia, Pennsylvania, submits a package of display ads., booklet covers, bill-heads, etc., the composition on which is of the highest class.

A SOUVENIR calendar for 1901, with reproductions of fine water-colors, has been received from the Crescent Embossing Company, Plainfield, New Jersey.

ANDY ANDERSON, Electric Printer, Streator, Illinois.—The specimens submitted by you are excellent in design and execution, and presswork is of good quality.

BROWN, SMITH & CO., 358 Dearborn street, Chicago.—The samples submitted are excellent in design; composition and presswork are well up to the average.

LETTER-HEAD of Streator Typographical Union, submitted by J. F. Longnecker, is neat, but not out of the ordinary. A lighter color used on the tint-block might be an improvement.

R. C. ENOS, New York.—Your booklet designs are neat and their execution artistic, both composition and presswork being well up to the high standard of present letterpress excellence.

ALF J. W. GALBRAITH, London, Ontario, Canada.—The piano catalogue submitted is a good piece of letterpress printing, the composition being first-class and the presswork all that could be desired.

THE Emmetsburg (Iowa) *Democrat* sends a package of commercial and society stationery, the composition on which is very artistic, colors well chosen for harmonious effect, and presswork of excellent quality.

LEONARD D. HUNT, Main street, Exeter, sends out a neat monthly calendar, illustrated with half-tone portrait of himself. The printing is done in silver on very dark gray stock, and makes a most attractive advertisement.

THE Inland Type Foundry, St. Louis, Missouri, is sending out a handsome sample of MacFarland and MacFarland Italic, showing these faces in practical use. The composition, presswork and general design of the pamphlet is of high grade.

L. A. EWING, Humphrey, Nebraska.—Your samples are neat in design but somewhat poor in execution, the rule joints being very perceptible, especially on the letter-head of Humphrey Roller Mills. You can not be too careful in making rules join tightly.

SOME fine examples of artistic commercial printing are submitted by the Union Bank Note Company, of Kansas City, Missouri. Composition is original in design and execution, and presswork shows artistic treatment and good judgment in selection of colors.

E. W. HARVEY, Pioneer Grip Company, Alliance, Nebraska.—Your idea of advertising in form of a menu is a good one, and the execution of the idea is also good, both composition and presswork being of high grade. Your poster also shows neatness and effectiveness in display.

THE Kenyon Printing & Manufacturing Company, Des Moines, Iowa, is doing some artistic printing in commercial stationery and advertising cards. A booklet entitled "Wedding Etiquette" is printed in the highest style of typographic art, both composition and presswork being above criticism.

J. J. O'BRIEN & SON, 122 East Twenty-third street, New York city, designed and printed in black and red a unique hanger and admission ticket for the fifty-first annual reception and ball of Typographical Union No. 6. The composition is artistic, the type used being mainly Post Old

Style, with rulework and ornamentation in keeping therewith. The presswork is first-class and the entire work is a credit to both Messrs. O'Brien and the typographical union.

A HANDSOME sample book of translucent bristol for printed and embossed covers comes from Henry Lindenmeyr & Sons, New York. Seven colors are shown — all dainty tints. The cover is in two shades of brown ink and finely embossed, giving an idea of how well the stock takes embossing.

MOHR & CARTER, proprietors of the Commercial Printery, Bellefontaine, Ohio, submit samples of letter-heads, blotters, cards, etc., printed in colors, the work on which shows that artistic skill is expended on both composition and presswork. Colors chosen are very harmonious and register is perfect.

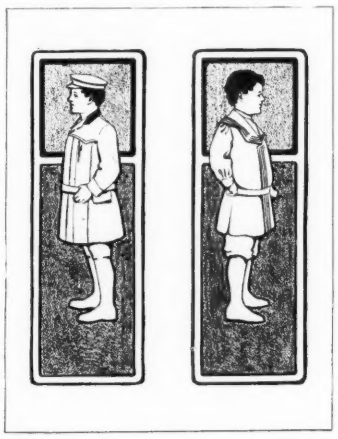
A. T. H. BROWER & CO., typographic designers and printers, 358 Dearborn street, Chicago, are sending out some up-to-date advertising in the form of blotters, cards, etc., that is most attractive. The composition, by Charles H. Odell, and presswork, by Claude R. Grover, are both of excellent quality.

GOLDING & CO., Boston, Massachusetts, issue a neat booklet entitled "The Largest Possible Results with the Least Expenditure of Time and Money," which is an excellently printed brochure of eight pages and cover — the cover in black and red, composition and presswork on which are above reproach.

HENRY S. MCINTOSH, Auburn, Indiana.—We do not admire your note-head — think it would look much better in one color, either black or dark blue. Your letter-head is a good piece of composition and presswork, the half-tone portrait being well worked up. On this, also, we think black instead of green would be more harmonious.

"SHOES IN HALF-TONE" is the title of a handsome brochure issued by the Union & Advertiser Company, Rochester, New York, photographs of shoes being shown in fine grades of engraving printed on heavy enameled stock, with descriptive matter in black and red. The conception, design and execution are of the highest degree of excellence.

CHARLES "ENGRAVER" JONES, designer of advertisements, 177 LaSalle street, Chicago, is issuing a series of monthly ads. illustrating Longfellow's poem, "The Courtship of Miles Standish." The designs are in poster style, excellently drawn and well executed, and will make a most



A COVER-DESIGN.

attractive and valuable series of calendar designs for the year. Mr. Jones has gotten up a most attractive advertising brochure for one of the leading juvenile clothing houses in Chicago, and we reproduce the cover-design, which was printed in green tint, gold and black on white enameled stock.

FRANK H. ROBERTS, Middlesborough, England, has compiled and printed an excellent booklet, entitled "List of Posting Stations," etc. The work is 4 by 5¾ inches oblong, matter well displayed and printed in two colors, with extended square cover. The latest faces of types are used, and both composition and presswork are of a high order of merit.

TAKEN altogether, the work of Charles D. Schoonmaker, with the McHenry (Ill.) *Plaindealer*, is of good quality. There should, however, have been more space given above the line "Harvest Dinner," on the Mineral Springs Hotel menu; and the omission of the border, with more space between the lines of type, would much improve the *Plaindealer* letter-head.

A PACKAGE of commercial stationery from the Hodgson Press, Brisbane, South Australia, shows that a great deal of time has been expended on composition and on presswork in colors to produce attractive work. On some of the specimens there is too much ornamentation, which detracts from the otherwise excellent impression conveyed by the card, letter-head, etc., as it may be. The tendency at present is to set such work with as few "frills" as possible — the more severe the style the more acceptable it will prove. The presswork is of excellent quality. Taken as a whole, the package is a pleasing collection of good work from our far-away confrères.

THE "Report of Board of Park Commissioners, Wilmington, Delaware, for the year 1900," a 6 by 9 pamphlet, printed by John M. Rogers, at Wilmington, is a very fine specimen of book printing. The text is printed on rough book stock and the half-tone illustrations on fine, heavy, enameled stock. The presswork is most artistic and the engravings of fine quality.

A NEW catalogue issued by the Smith-Premier Typewriter Company, of Syracuse, New York, is an excellent specimen of typography. Composition is artistic, engraving excellent, presswork — in orange and dark green — of first-class quality. The front cover-page is a beautiful design in half-tone, printed in black and tint on enameled stock. This is a most attractive piece of work throughout.

J. J. HAWK, Fort Smith, Arkansas.—The cover-designs of your ball programs are neat and show that you have an artistic temperament, but to make the work perfect, good execution must follow good design. Be careful to see that rules join closely, especially at the corners. The card of the Continental Gin Company could be much improved — too much sameness of type, both in face and size.

AN Easter program from Scholl's Palace of Printing, Chillicothe, Ohio, is a fine specimen of typography and presswork. It is printed on highly enameled stock, text in black, border in red, the design on front cover being in blue, yellow, black and gold. The work evidences artistic treatment from beginning to end, and Albert Scholl has nothing to be ashamed of in this product of his printing-office.

A LETTER-HEAD of Trenton Typographical Union, No. 71, in green and black, by H. S. Emerson, of Trenton, New Jersey, is a very neat piece of composition and presswork. The envelope corner card — a large gothic T printed in green ink, with the lettering, "Trenton Typographical Union, No. 71, Trenton, New Jersey, P. O. Box 328," printed over it in black — is a neat and effective design for that purpose.

A NEAT booklet is issued by the Imperial Printers' Furnishing Company, of Sydney, Brisbane (Australia), and London (England), giving description of the type, ink and other appurtenances of the printing business necessary for use in the antipodes to produce a high grade of work. The booklet is handsomely printed in up-to-date style of display, and colors are chosen with a view to harmony and effectiveness.

A HANDSOMELY printed booklet, of size suitable to slip into an envelope, is sent out by the Eclipse Electrotype & Engraving Company, Cleveland, Ohio. It is printed in black and red on highly finished enameled stock, showing to advantage the fine quality of the half-tone engravings made by this concern. The cover is printed in red, black and gold on buff stock, the design being a strong and attractive creation.

GEORGE E. OWENS, St. Louis, Missouri.—The blotters submitted are neatly displayed specimens of advertising, and also useful as an inch measure. The presswork is well done. Why not try to get the advertiser to change his announcement each month? The same ad. running all through the year with only a change in the calendar will not attract the attention which a new ad. each month would be capable of doing.

THE Printing Arts Company, Limited, London, England, submits samples of colorwork on which four or five colors appear, all of which are printed at one impression on a press named the "Orloff." Playing-cards, maps, letter-heads, title-pages, etc., are shown in which colors are separate and distinct or blended in chromatic designs with equal effectiveness. The samples are excellent in quality of design and workmanship.

THE Blue Sky Press, Woodlawn avenue and Fifty-eighth street, Chicago, Illinois, is issuing some unique printing. The style of its work is intensely antique, lettering and illustrations, combined with deckle-edged stock and rough cover-paper, producing effects that strike the admirer of old-time printing in a tender spot. The composition and presswork show that great care is bestowed upon the design and execution of the products of that press.

FROM J. H. Niehoff, Quincy, Illinois, come a number of samples of jobwork which show that Mr. Niehoff has thoroughly learned his trade. Mr. Niehoff also sends some samples of work printed from stereotypes made by him, all of which seem to show up as well as if printed from type. The Quincy *Germania* of recent date makes mention of the pictorial edition of the *Fergus County Argus*, which Mr. Niehoff had much to do with. It praises him for the very creditable work done on that publication.

THE Duplex Printing Press Company, Battle Creek, Michigan, has sent out a hanger about seven feet long advertising the Duplex press. The hanger is printed in red and green, and gives the testimonials of users of the press for the past ten years. It starts with letters concerning some of the older styles of the press, which had far less speed than the present presses, but still every letter seems to speak in terms of approval of the machines. The advertisement can not fail to impress the recipient with the merits of the Duplex press.

THE *Monetary Times*, Toronto, Canada, is circulating some good advertising matter. A booklet of sixteen pages and cover, printed in antique faces of type in brown ink on deckle-edged stock, size 4 by 9¼ inches, entitled "Some Thoughts on Advertising," is a neat exponent of

typographic possibilities. The literary construction of the booklet is on a par with its typographical appearance, which is of a very high order of excellence. The cover is printed in green and red on a gray cover-stock, and is most attractive in style and execution.

"Duographs" is the title of a booklet being sent out by the Electro-Tint Engraving Company, of Philadelphia. It shows examples of several of its best plates printed by its duograph process, from two special half-tone engravings in two colors, usually in black and a tint. In some of the illustrations the tinted background extends beyond the half-tone proper, forming a border which sets off the picture to good advantage. The sheets are stippled, which gives the illustrations a fine effect. Printers who wish a good suggestion for printing half-tone cuts should send for one of these books.

Desplaines River at Riverside.
Bicycle Path to Golf Grounds.

TITLE-PAGE OF RIVERSIDE BOOKLET.

Specimens from an engraving house should always be of the best character the house is capable of getting out, and not only show the kind of engraving the firm does, but give some suggestions in the way of proper ink and stock, so that the printer may know what he can do with the designs. This is done in a book recently issued by the Sanders Engraving Company, St. Louis. It has practically two covers of different colors of stock, the outside one printed in green and white, and the inside one in brown. The inner pages are in orange and black, and consist of specimens of the different characters of engravings produced by the firm. It is a good advertisement.

The Lehigh Valley Railroad, the direct line to Buffalo, Niagara Falls and the Pan-American Exposition, from New York, Philadelphia and the East and South, has sent out a folder showing its connection with that territory, with descriptive matter of the Fair and a very excellent map of the exposition grounds. This folder should be in possession of all expecting to visit the exposition. It can be obtained of any of the agents of the company, or by addressing Charles S. Lee, the general passenger agent, 26 Cortlandt street, New York. The company also sends out a well-printed booklet describing Glen Summit Hotel, on Wyoming's crest. The work is illustrated with several excellent half-tones and has a delicately tinted half-tone design on the front cover. It is from the press of the South Publishing Company, New York.

A Good Use of Printers' Ink.— It is not often that we have a chance to chronicle anything new in the line of politics, but a little zephyr wafted in something from Chicago's most beautiful suburb known as Riverside, which is decidedly unique. The new village president is Mr. William A. Radford, who, after serving the village for only one year as trustee, was unanimously nominated and elected president. This came so near being a surprise to Mr. Radford that he decided to try a surprise on his constituents. The evening on which he was inaugurated he announced his committees and other appointments, and at the same time presented each appointee with a tasty sixteen-page booklet with a handsome embossed cover. This souvenir booklet contains several beau-

TOWN AND VILLAGE HALL, RIVERSIDE.

DESPLAINES RIVER AT RIVERSIDE.

tiful half-tone pictures of different points of interest in Riverside (some of which are here shown), besides a complete list of all the officers of the village, officers of the town of Riverside, board of education, Congressmen and State Senators, also the ministers and officers of the churches, and last, but not least, the officers of the Golf Club. The next day every citizen of the place received by mail one of these souvenir booklets. Since then the demand for them has far exceeded the supply, the people being so anxious to advise their friends elsewhere what a beautiful place Riverside really is. We do not doubt that Mr. Radford will make a good president and we are sure he is a good advertiser. Possibly if the property owners have money to spend for advertising purposes it could not be placed in better hands than those of their new chief. The booklet is printed by Shattuck & McKay, Chicago, and is set entirely in the Blair series.

The general character of catalogues has been improving within the last few years. Houses making fine goods now present them in attractive shape through catalogues and booklets which are works of art. The catalogue of the Lozier Motor Company, just gotten out by the Binner Engraving Company, New York, is no exception to the rule. We are informed by Mr. Binner, the president of the engraving company, that

the catalogue was started before the Lozier people had even broken ground for the foundations of their buildings at Plattsburg, New York. They sent one of their engines from which to work, and all the illustrations showing the parts in detail were made from that one engine. The catalogue is arranged with a view of convincing people that the Lozier motors are the ones to purchase, and at the same time to show how easily the engines are operated, even by a novice. The catalogue is printed in brown and black, the vignetted cuts presenting perfectly the various parts of the engines. A number of other views are given of the launches equipped with Lozier engines. The cover is printed in green and aluminum bronze on green stock, and makes a handsome covering.

THE *Phonogram* is the name of a publication "printed monthly for those interested in phones, graphs, grams and scopes, by Herbert A. Shattuck, New York." It is devoted to the arts of recording and reproducing sound and is the official handbook of the "Order of the Phonogram." It is original in matter and get up and is undoubtedly accomplishing the purpose for which it is printed. The March number appeals to printers. We reproduce one of the pages with part of the matter referring to it. Printers may criticize the case, the frame and the way the compositor holds the stick, but the idea is all right. Here is a portion of what is said about the cut:

P stands for PRINTER
Fast time he doth make
He's not bothered with "copy"
The machine talks the "take."

THE PRINTER.

An *Easy One* in plain words for the Children.

See the man. What is he ma-king? Is he try-ing to do the fif-teen puz-zle? See the Pho-no-graph. Is it play-ing live-ly mu-sic? Is he a ba-ker, ma-king pie with the roll-ing pin or wind-buns with Pho-no-graph airs? No. Lis-ten lit-tle ones. He is a Print-er; a stamp-stack-er, oth-er-wise, a Comp. His name is Slug 6. This is an up-to-date print-ing of-fice. Why? Be-cause the boss sends up cop-y to the com-pos-ing-room, talk-ed on to Pho-no-graph cyl-in-ders, in-stead of writ-ing it down on pa-per. It is an all-right scheme for a la-zy boss who does not write well. Al-so for a blind Comp. But there are ver-y few blind Comps in the bus-i-ness, lit-er-al-ly speak-ing; al-though met-a-phor-ic-al-ly, there are man-y man-y Print-ers who have not got their eyes o-pen. The Comp is set-ting type.

ANNUAL MEETING OF THE NATIONAL ASSOCIATION MANAGERS OF NEWSPAPER CIRCULATION.

The third annual meeting of the National Association Managers of Newspaper Circulation will take place in Buffalo June 17, 18 and 19. The beautiful Elks' Temple has been secured for this convention. An interesting and entertaining program has been prepared and there is no doubt but what the third annual meeting of the Association will be the best attended one in the history of the organization. A double attraction, the Niagara Falls and the Pan-American Exposition, will have a tendency to bring a large crowd, and it is hoped that the membership of the association will be doubled this year at the Buffalo meeting. It will be well for business managers and circulation managers to make arrangements to attend this meeting. A program will be forwarded to any one by addressing W. H. Gillespie, president, *Free Press*, Detroit, Michigan, or J. L. Boeshans, secretary and treasurer, *State Journal*, Columbus, Ohio.

CLIFFE D. MANLOVE WANTED.

Sunday, May 19, 1901, Cliffe D. Manlove, a printer, left his home in Carthage, Illinois, and was last seen in Keokuk, Iowa. To his wife he left a letter, stating that he feared he was going insane, and was going away as far as he could. There was no reason for leaving, unless he was laboring under temporary aberration. He is a practical job-printer of considerable ability. Any information as to his whereabouts will be thankfully received by his wife, Mrs. C. D. Manlove, Carthage, Illinois. Following is his description: About twenty-seven years old, five feet nine inches high, weight 143 pounds, light hair, blue eyes, full face, clean shaven, wore gold rimless glasses, black suit, black derby hat, black shoes and blue and white striped shirt.

AN APPRECIATION.

We're acquainted with McKinley from his picture,
With Uncle Mark and Teddy also thus;
Bryan's most familiar, and in caric'ture,
Croker, Platt and Hill are known to us.
We, readers of the press, have wide acquaintance
With Melba, Bernhardt, Mansfield and their fads,
But the one we know the best has but lately joined the rest,
And she trips — Kodak in hand — among the ads.

We have been the willing slaves of Ada Rehan,
With Maude Adams —Julia Marlowe — sympathized.
Blanche Bates would charm a savage Caribbean!
Aye, we've been Ethel Barrymore-alized.
But, granting to these named a warm affection,
We yet must needs, if we are honest lads,
Confess, down in our hearts, a predilection
For the beauty with the kodak, in the ads.

There's a mystery surrounds her sweet gentility,
Unfathomable, charming and complete.
And the glamour of her unapproachability
But brings us yet more quickly to her feet.
Those who can say they're blind to her good features —
Ah! they are nothing less than bloodless cads!
She's easily the queen of human creatures —
The rose-crowned "Lady Dainty" of the ads.

Cornell, '01. — *Charles L. Chandler.*

Patents of Interest to Printers

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

Walter Scott has just taken out four patents, numbered from 671,483 to 671,486. Two of these describe details of a sheet delivery apparatus for two-revolution presses. Another describes a driving mechanism in which two parallel rotatory disks are employed, in connection with a cone driving-wheel, the whole being designed to give variable speeds. The other is a form lifter for use in raising a form from a press, in cases where the edge of the chase can not be conveniently lifted.

Alexander T. Loyd, of Chicago, in patent No. 671,384, describes a form of bed mechanism for printing-presses.

Robert Hoe has received an assignment of patent No. 671,061, by William Spalckhaver, of New York. This describes combinations of web-printing mechanisms arranged end to end on one level.

Joseph L. Firm has assigned to the Goss Printing Press Company patent No. 671,993, covering a delivery apparatus for web machines. The distinctive feature of the invention is that the webs are located at the corners of a polygon, each printing mechanism being constructed to enter its web in the space between the groups.

A patent by John H. Stonemetz, filed in 1892, has just been taken out as No. 672,745, and is the property of the Campbell Company. It covers devices for continuously unwinding a web from a roll, together with a looping-roller and tappets for controlling the action of the unwinding device.

A sheet-registering mechanism for the Harris press is the subject of patent No. 671,377, by Charles G. Harris. A groove is placed in the feed-table, and the sheet depressed into the groove so that the paper may be moved laterally while it is held depressed.

A machine for printing on boards has been devised by Francis X. Hooper, of Glenarm, Maryland, as No. 671,861. The type is mounted on a cylinder, and a set of endless feed chains is employed to carry the boards in and out of the machine.

An interesting tympan-cleaning mechanism is shown in patent No. 671,974, by Thomas M. North, assignor to the Hoes. He employs a non-absorbent wiping cylinder and an absorbent cleansing cylinder, the wiping cylinder being brought alternately into contact with the tympan and the cleansing cylinder.

The Aluminum Plate & Press Company has obtained patent No. 672,233, by J. W. Leary, on a feed gauge for a cylinder-press. A side gauge is used, and there are means for periodically moving it in and out of gauging position.

Charles A. Sturtevant, of New York, has patented an automatic point for paper-folding machines, the number being 672,628. He employs a stationary point, and a device for opening the slit in the paper, so as to engage the point.

A machine for feeding or gathering sheets, signatures, etc., has been patented as No. 672,761, by Eugene F. Goodman, of New York, assignor to the Goodman Signature Machine Company.

Talbot C. Dexter has added to the long list of patents bearing his name No. 672,702, which describes improved mechanism relating to the sheet-calipering devices in a paper-feeding machine.

The Smyth Manufacturing Company is the owner of patent No. 671,563, by Arthur I. Jacob, covering a machine for casing-in books. The book is supported in a vertical position and reciprocated, the paste receptacles being also movable.

Trade Notes

THE Commercial Printing Company is now located at 200 South Clark street, Chicago.

PAUL SHNIEDEWEND & Co. have removed to 118-132 West Jackson boulevard, Chicago.

HERBERT A. ROGERS has severed his connection with the Rogers & Smith Company, Chicago.

THE Speaker Printing Company is now located in its new office at 33-35 West Larned street, Detroit, Michigan.

A COMPLETE printing plant has been shipped to the Board of Foreign Missions Society, at Manila, by Conner, Fendler & Co., New York.

THE American Writing Paper Company invites visitors to the Pan-American Exposition at Buffalo to make their headquarters at offices of the company in the Prudential building.

C. HAROLD SMITH, of Binney & Smith, New York, sailed for Europe on May 11. Mr. Smith expects to travel through Italy, France, Switzerland, Germany and England, and will remain abroad three or four months.

THE Sellers Engravers' Supply Company is a new corporation at 281-283 Water street, New York, manufacturing fine copper and zinc plates for etching and photoengraving, and dealing in photoengravers' supplies in general.

BINGHAM BROTHERS' COMPANY announces its removal to new quarters in the six-story building at 406 Pearl street, New York, which it occupies entirely for the manufacture of printers' rollers. Its Philadelphia factory is at 413 Commerce street.

THE plant and equipment of the George J. Geselschap Company, St. Louis, has been purchased by the Barnes-Crosby Company and will be conducted as a part of that concern. The offices are now in the Continental Bank building, Fourth and Olive streets.

THE job-printing business of J. C. Cain, Woodstock, Ontario, has been sold to his son, Layton Cain, who will continue the business. Mr. J. C. Cain was the pioneer printer of Meaford, Ontario, where he also had a book and stationery store in the '70s.

THE Granby (Ont.) *Mail*, after an existence of five years, suspended publication on February 13, having sold out to the Leader Printing & Publishing Company. The only paper now published in Granby is the *Leader-Mail*, which is under the management of George Legge.

THE Commercial Artists' Association of Chicago gave its second annual exhibition at the association's rooms, 49 La Salle street, May 1 to 8. Many fine drawings were shown. The exhibit was considered by those who attended to be ahead of the very successful one of last year.

CHARLES W. LLOYD has assumed the management of the printers' machinery department of the Dreskell-Jupp Paper Company, Detroit, Michigan. He was formerly with the Richmond & Backus Company, of that city. His firm is now in its old location on West Larned street.

THE Phelps Publishing Company, Springfield, Massachusetts, has purchased three lots between its Worthington street property and Water street, in anticipation of the much larger quarters demanded by the company's increasing business, especially on its magazine, *Good Housekeeping*.

THE Union Card & Paper Company, 27 Beekman street, New York, has opened an agency at Buffalo, New York, with the Glidden & White Company as its selling agent. Its office

is in the D. S. Morgan building, where it would be pleased to have the trade make its headquarters during the Pan-American Exposition.

JAY C. EVANS, formerly manager of the Philadelphia branch of Golding & Co., is now connected with the Charles Beck Paper Company, Limited, 604 Chestnut street, that city. The Beck Company has just added another floor to its shop on Chestnut street, which gives the firm the largest floor space in the city devoted to the exhibition of printers' machinery. Printers are invited to inspect the new quarters.

THE Boston Printing Press Company has taken five large offices in the new Weld building, corner of Federal and High streets, Boston. This location is near the new South Terminal station and very convenient of access. The company would be pleased to see its friends at any time, and requests those visiting the city to make the office their headquarters. The factory facilities are also being increased, which indicates popularity for the Perfected Prouty press.

THE two large four-tiered Scott presses, weighing forty tons each, which stood directly in the way of the city hall loop of the rapid transit tunnel, in the pressroom of the New York *Times*, were moved bodily without being taken apart by John Norris, the manager of the *Times*. The presses were lifted from their beds by jackscrews supported on iron girders put through the first deck frames. Timbers were laid and the whole immense mechanism moved about seven feet without a jar or without a part being removed.

HOLLISTER BROTHERS, Chicago, announce the complete adjustment of their financial affairs, the termination of the receivership and the placing of the management of the company again in their hands. Jacob Manz, Alfred Bersbach and F. D. Montgomery, of the J. Manz Engraving Company, are now interested in the business. The connection with the engraving house gives the firm better facilities than it had before for looking after the production of catalogues, etc. The following are the officers of the new company: William C. Hollister, president; Frederick D. Montgomery, vice president; Franklin C. Hollister, secretary; Alfred Bersbach, treasurer.

Business Notices

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE JAENECKE INSERT.

The second of the series of "Jaenecke Imps" inserts appears in this number. In this one we find the yellow and blue imps have joined the red, each armed with the tube of color for the special work required. Mephisto seems to have a satisfied expression in introducing the two new candidates for favor. This sheet as well as those to follow will continue to attract much attention.

"JUST OUT."

This is the title of the colored frontispiece in this issue of THE INLAND PRINTER, a specimen of three-color half-tone engraving by the Electro-Tint Engraving Company, of Philadelphia. This firm has rapidly come to the front in this particular line of work, and its plates always have a character that places them in the front rank of process plates. When it is considered that many different colors and shades can be obtained in only three printings, it is really a marvelous production. The Electro-Tint people are well represented this month, having a regular advertisement showing the various classes of engraving they do, as well as the cover of this issue.

A NEW LINOTYPE GALLEY.

Recognizing the need of a cheap, well-constructed galley for handling the product of composing machines, adaptable for either slugs or individual type, Schuyler & Co., manufacturers of printers' supplies, 180 Monroe street, Chicago, Illinois, have designed special machinery for the production of a perfectly true, square-cornered zinc galley, which is offered at a discount of forty per cent on prices previously quoted. Write to them for particulars and samples.

THE DEXTER FOLDERS AT BUFFALO.

In the workshop of the graphic arts, Pan-American Exposition, Buffalo, New York, the Dexter Folder Company will exhibit a printing-press feeder attached to a two-revolution press; a combined folding and wire-stitching machine, with cover attachment, and with two automatic feeding machines attached; a jobbing book and periodical folder, with feeder attached, and two circular folders. All of these machines can be seen in operation. The Dexter Company is especially busy at this time, orders having been taken for eleven of its rapid drop-roll double-sixteen folders and to ten of which there are to be attached Dexter automatic feeders. A number of orders are also just in hand for its latest jobbing book and periodical folders, its combination newspaper and periodical folders, as well as several special folders. Its press-feeder department is pushed to its utmost limit. A new building is in progress, it being necessary to increase facilities in order to meet the demand for its feeding machines.

WHAT OTHERS SAY!

Paul Nathan says: "'The Practical Colorist' is a ready reference book that will give instantly the information needed for any emergency. It gives valuable information not to be found elsewhere." It will enable one to do good work quicker than his competitor can do poor work. The prize contest closes July 1. Send two stamps for "Facts and Economies in Printing," and terms of contest. The Owl Press, Burlington, Vermont.

TRY THE "RIBBON-FACE?"

Your customer refuses your old-style typewriter type — why not put in the "Ribbon-face" type? Work equal to best "process" methods — cost minimum. Get samples of Typewriter Type Company, Boston, Massachusetts.

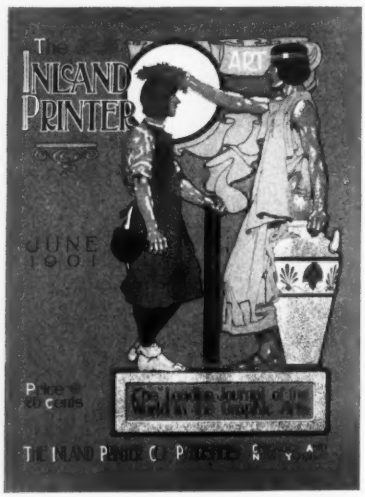
PRESSMEN'S OVERLAY KNIVES.

A short time ago Messrs. Loring Coes & Co., makers of knives for paper-cutting machines, advertised in THE INLAND PRINTER a hand-forged press and overlay knife, which they agreed to send by mail for eleven 2-cent stamps or equivalent currency. The insertion of this advertisement brought wonderful returns, and the house received so many orders that for a time it was impossible to fill them. Their facilities for getting them out has now been largely increased, and they are

prepared to promptly take care of all orders received. Among the letters of commendation received from purchasers of these knives was one from Charles F. Lotz, of Cincinnati, Ohio, who purchased seven of the knives on a second order, to pass around among his employes. Mr. Lotz states that the boys appreciate the knives very highly, and says he can not understand how Messrs. Loring Coes & Co. can make them for the price asked.

OUR JUNE COVER.

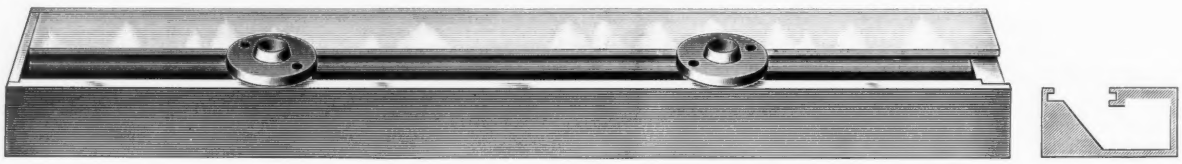
The accompanying cut is a miniature of the cover-design of this month's issue of THE INLAND PRINTER. The design and plates were made by the Electro-Tint Engraving Company,



Philadelphia. There were four impressions necessary to complete the work. The design is one which will undoubtedly meet with approval by the trade, and is an example of what this well-known engraving house can do.

A NEW ADJUSTABLE PRESS PUNCH.

Patents have recently been allowed to T. A. Soper and E. C. Hamphill for a device enabling a printer to punch at the same operation with printing. The accompanying cuts, showing the perspective view and section view of the end of the device, will give an idea of what the machine is. The punches are made in two sizes, one 8 ems by 50 ems, and the other 8 ems



by 40 ems. The punch locks in the form same as furniture, and is made of best steel throughout. The dies are adjustable and can be moved backward and forward to any position, and are locked securely in an instant. As many can be placed on the standard as necessary, although the illustration shows only two. One advantage of this punch is that it has a magazine for holding the paper which is cut, instead of having it drop below the press or get on rollers and form. This magazine can be readily emptied without lifting the form. The operation of the punch is positive and it punches a clean hole without burr. The device will be on the market shortly and can be purchased through any of the branches of the American Type Founders Company. For printers in the smaller cities who can not well arrange to send stock to the binders for perforation, this device will meet with favor.

FINE PAPERS.

Manufacturers of copying books will be interested to know that Lionel Moses, 66-68 Duane street, New York, has just received several large invoices of Japanese copying papers. These papers are well known to the trade and are used because of their superiority over any other papers for that purpose. He has also a very complete line of extra fine papers for fine art printing and publishing.

KILLTACK DRYER.

The Sigmund Ullman Company, maker of printing-inks, New York, has just brought out a new compound to overcome the difficulties which printers meet with in printing on enameled and supersized papers. These papers very often make it necessary to reduce the ink to avoid picking and pulling of the paper. Ordinary ink reducers very often injure the qualities of the ink to such an extent that it not only looks badly, but is not permanent. The compound which this company is now furnishing is called "Killtack Dryer." It reduces either letterpress or lithographic inks to the proper consistency, and not only makes their working qualities better but binds the ink to the paper so that it sets quickly and will not rub off.

A NEW PAPER-RULING MACHINE.

The Blackhall Manufacturing Company, of Buffalo, New York, has brought out a new paper-ruling machine, which is strictly high-class, well built, durable and handsome, and contains the most modern improvements. The striker is a new patent, the novel feature being in raising and lowering the bed and paper to meet the pens, thus allowing the pen beam and pens to remain perfectly still. Those who have seen it say it does away with all the difficulties heretofore experienced, such as the jar of the pens and beams, and allows the ruler to dispense with all steady rests, weights, rubber bands, etc., and to pick and clean his pens while the machine is running with much greater ease. The whole striker, including gate and other adjustments, is covered by new patents, the mechanical work is as perfect as it is possible to make it, and all parts are made interchangeable. In combination with the ideal crank, ideal beam standards, aluminum pen beam and aluminum bed, the company has reason to feel that its machines are going to be the success of the twentieth century. The fine exhibit of this firm at the Pan-American Exposition is well worth a visit.

"PERFECTION" WIRE STITCHERS.

There seems to be some confusion in the minds of many in the trade as to the new "Perfection" automatic wire-stitching machines manufactured by the J. L. Morrison Company, 60 Duane street, New York city. These machines are not simply improvements upon the mechanical construction of the old line "Perfection" machines Nos. "A," "C," and "G." They are a departure in every particular from all the old lines of construction followed by manufacturers of this class of machinery. Every point has been perfected as the result of fifteen years' experience and protected by patents both in this country and

abroad. All machines in use are giving entire satisfaction. They are considered by all who have examined them to be the simplest and strongest machines on the market. A full line, all sizes, is on exhibition in operation at the Pan-American Exposition. Any information desired will be willingly supplied by the manufacturers.

"COVER INKS OF TODAY."

Under the above title the well-known ink house of Frederick H. Levey Company, New York, has just sent out a specimen book of inks suitable for using upon the dark cover-papers so much in vogue at the present time. Four colors of stock are used, the paper being Ruskin deckle-edged cover of Henry Lindenmeyr & Sons. The colors of ink include red, black, bronze, blue, white, brown, yellow, green and olive. One advantage of this specimen book is that one impression is shown of each color. This enables the printer to see just what a certain color of ink would do on a certain kind of stock with one impression. If more color is needed, a second impression could be used, but in this sample book it does not seem to be necessary. The increasing use of cover-stocks of this character makes the demand for inks of this description larger than heretofore. The cover-design and the printing of the pamphlet are by Redfield Brothers, New York.

PERFECT REGISTER ON PLATEN PRESSES.

Booton's automatic register gauge (see full-page advertisement on page 443) is a wonderfully simple and effective device for securing perfect register at any speed on platen presses. It is constructed of steel, nickel-plated, and is 16 picas long, 6 picas wide, and 14 points thick. Attached t. tympan with glue, it takes the place of the side gauge. Under the present conditions, if a sheet is not fed exactly against the side gauge, the register is off and the sheet is spoiled, this being especially true on colorwork. By the use of the above-mentioned device, the feeder can miss the side gauge a quarter of an inch and still the register will be perfect. If a job is being run at one thousand an hour with an ordinary gauge, an "automatic" can be substituted and the speed increased from twenty-five to fifty per cent, with better register and less waste than at the slower speed. This holds good on higher speeds also. The power is taken from the left-hand gripper and the sheet is placed in position with a slow, easy movement of the slide. The stroke is made and the sheet registered just before the gripper touches the tympan. This device fits any size or make of platen press and is adjustable to a hair after the glue is set and it is firmly attached to the tympan. It is for sale at a very reasonable price by all dealers in printers' materials. Catalogue sent free to any address upon application to the manufactuers, C. H. Booton & Co., Gallipolis, Ohio.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department, or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six Photogravured cards. You need it, if you're interested. OTTO KNEY, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

BOOKS AND MAGAZINES — For the convenience of patrons, THE INLAND PRINTER will undertake the purchase and transmission of current books of any description, and will accept and forward subscriptions for the popular magazines and newspapers. Remittance at publishers' price must accompany orders. Prices will be quoted for books if stamp is enclosed for reply.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

FACTS AND ECONOMIES IN PRINTING sent for 2 stamps. It is a booklet containing much valuable information for every-day use. You need it. THE OWL PRESS, Burlington, Vermont.

FOR SALE — INLAND PRINTER from October, 1886, to December, 1900; first 8 years bound; perfect condition. F. THOMPSON, 2034 Jackson boulevard, Chicago.

FOR SALE — INLAND PRINTER from Vol. 2 to date, bound and unbound, in original covers. C 429.

HOW TO IMPOSE FORMS — Clough's Imposition Reference Cards save time and worry; 25 cents. FREDERICK W. CLOUGH, 62 Hungerford street, Hartford, Connecticut.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor Proofroom Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth $1, postpaid. THE INLAND PRINTER COMPANY.

"THE AVOID-LOSS JOB CALCULATOR" for small and middle-sized printing-offices in city or country, enables printers to estimate correctly, to charge right prices for any kind of printing in any locality, and to avoid losses where competition prevails; postpaid 25 cents. R. DE LOUDON, 545 Fulton street, Chicago.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 208 pages; over 1,800 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE HOUR DAY WAGE CALCULATOR — Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, $2, postpaid. THE INLAND PRINTER COMPANY.

TRITE SAYINGS — A compilation of one thousand of the "condensed utterances of wisdom" in every-day use, arranged in alphabetical order for ease of reference; will interest the curious and furnish "sayings" for those who wish to use them; 50 cents postpaid. THE INLAND PRINTER COMPANY, Chicago and New York.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

AN EXCEPTIONAL OPPORTUNITY for a practical, substantial printer; modern plant, cost $22,000 3 years ago, can be bought cheap on long time; one-third cash rent free; $1,000 high-class work monthly goes with office; New York city. C 198.

A DAILY AND WEEKLY AND JOB-OFFICE in county seat town in Illinois; Linotype; well equipped and making good money; if you can handle a big proposition, address C 413.

AN UNUSUAL OPPORTUNITY for party with capital to engage in business of color engraving and printing; a new and cheaper method of color engraving and a good assurance of work in sight and an outlet for stock cuts; can reduce cost of printing color processwork one-third or more. C 442.

FOR SALE — A well-established printing-plant; 1 cylinder, 2 jobbers; New England city, 10,000; big bargain if sold within next 30 days. C 443.

CHICAGO JOB-OFFICE, established 7 years; pony and 2 jobbers, electric power; low expenses; good location; doing good cash business; owner going to Cuba; reference, J. W. Butler Paper Company. Address LEEDER, 409 North Clark street, Chicago.

CONTROLLING INTEREST or all of a job-printing plant for sale in city of 300,000; inventories over $10,000; established business; about half value if sold soon. C 22.

ELECTROTYPE FOUNDRY, doing about $500 business each month, trade increasing; excellent opportunity for party with capital. C 152.

BUSINESS OPPORTUNITIES.

FOR SALE —A modern printing-office in city of 100,000; 2 Linotypes, 3 cylinders, 2 job presses, etc., all new; paid in 1900 over $6,000 net; reason for selling, other business interests; price, $25,000 — $15,000 cash; contracted work for 1901 indicates $10,000 earnings; would sell third interest to man thoroughly competent to act as superintendent. C 395.

FOR SALE —A printing-office in a city of 400,000 population; two cylinders and four jobbers; office doing a steadily growing, profitable business, with fine opportunities for increased trade; connected with a book bindery under separate control, also with a fine retail mercantile stationery business. C 435.

FOR SALE — Box and label concern doing a good business; owner has a gold mine in Colorado and wants to quit business; will sell the whole thing or printing business or paper-box business separately. C 423.

FOR SALE — Daily and Sunday evening newspaper; best town in Michigan; official organ of city; business of $10,000 a year; bargain for cash. For particulars address C 438.

FOR SALE — Good paying weekly; richest section in Iowa; official paper; will sell cheap; if you have money, address C 401.

FOR SALE — Leading job-printing office, Connecticut city of 18,000; has backing of two leading papers; will pay practical manager $2,000 to $3,000 a year; price of inventory, $6,500. B 385.

FOR SALE, CHEAP —Weekly newspaper plant and job-office near Pittsburg, Pa.; inventory, $1,900; annual advertising receipts, $2,100; circulation 1,200, paid up; good reasons for selling. C 417.

FRENCH GENTLEMAN, 10 years in publishing business, Chicago, has unique facilities for starting large American photoengraving plant in Paris; needs experienced technical partner with plant or capital; highest references. C 420.

NEWSPAPER BARGAIN — Want one? Write for particulars; only paper in prosperous county; fine advertising and job patronage. REPORTER, Hereford, Texas.

PARTNER in job-office; established 6 years; good trade, fine location, ground floor; half interest, $1,000. C 411.

PRINTER with little money can secure interest in office, foremanship, good salary, share profits; easy terms. C 416.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOKBINDING AND PRINTING MACHINERY bought, sold and exchanged, entire plants purchased; correspondence solicited. HENRY C. ISAACS, 10-12 Bleecker street, New York.

ECKERSON PERFECTING PRESS, "medium," 19 by 26, in good order, at a bargain. For further particulars address B 347.

FOR SALE —A complete playing-card plant; printing-press, card-plates, cutting machines, etc. WM. SUYDAM, 22 Union Sq., New York city.

FOR SALE —A manufacturer desires to dispose of complete new set of patterns for 8 by 12, 10 by 15, and 14 by 20 Gordon presses; cam and Whiton gear-cutter and stock of unmanufactured material. Can be seen by addressing B 330.

FOR SALE — Clipper 8 by 12 job press; 3 form rollers, throw-off; first-class condition; price, $50. E. BRUMBACK, Silver City, N. M.

FOR SALE — Harris "Little Wonder" press, complete, with hand, card and envelope feed; less than a year old, and has not been in actual use 3 months; have no work for it; make a cash offer. B 332.

FOR SALE — One cardboard-cutting machine, size of blades 28 inches; also 1 stamping machine for cutting playing-cards round corners; also 1 Ruggles hand printing-press. WM. SUYDAM, 22 Union Square, New York.

FOR SALE — One Emmerich & Vonderlehr No. 2 Bronzer, size 15 by 24; first-class order; cheap. SHEIP & VANDEGRIFT, 814 Lawrence street, Philadelphia.

FOR SALE — One steam glue heater (Latham make) in good condition, with valves ready for connection; will hold one large and four small kettles; price, $25. C 116.

FOR SALE CHEAP — One No. 3 new Donnell wire stitcher; 10 by 15 Universal press, with fountain and steam; 14 by 20 and 10 by 15 Peerless, both with fountain and steam; 10 by 15 O. S. Gordon; 10 by 15 Eclipse, with steam; 8 by 12 Franklin Gordon; 32-inch Acme paper-cutter; 17-inch copperplate press; Surguy 15-inch stereotype outfit. All of the above machinery in good conditon. MENGEL'S MACHINERY EXCHANGE, Baltimore, Maryland.

ONE EACH EMPIRE TYPESETTING MACHINE, 8 and 11 point, at a bargain; with or without type. Box 848, Charleston, S. C.

TWO LEVY SCREENS, 6½ by 8½, 175-line; 5 by 7, 133-line; in good condition. B 343.

TWO-REVOLUTION FOUR-ROLLER COTTRELL, table distribution, air springs, rear delivery, with throw-off and back-up trips, size of bed 33 by 50, speed 1,800 to 2,000; guaranteed in A1 condition; will sell at a big bargain; a rare chance to secure a splendid press for a little money. C 248.

TYPESETTING MACHINE WITH 400 LBS. TYPE FOR $350 —An 8-point Thorne in first-class condition; in use every day; selling to get larger machine. C 422.

WE have eight Kelton D steelplate presses for sale. C. F. BEATTY, 35 West Fourth street, New York.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A MACHINIST-OPERATOR for Linotype; must be sober. Address THE COURIER, Urbana, Illinois, and give references.

ADVERTISEMENT WRITER WANTED for manufacturing concern; must also be good correspondent; must be experienced and well educated, with A1 references; fair salary to start; steady position and advance to right man. C 431, INLAND PRINTER, 116 Nassau street, New York.

ALL-ROUND NEWSPAPER MAN, by California wide-awake daily; must be good writer and hustler for business — advertising, jobwork and subscriptions; country experience essential; state salary and experience. C 310.

C. H. WARREN: Write me; strictly confidential. W. L. SMITH, manager Sun Job-printing Office, Baltimore, Maryland.

CYLINDER PRESSMAN —A1 man on the better class of illustrated printing in black and colors on stop cylinders; a thorough pressman who understands his business in all of its details required; state full particulars and salary. C 82.

MANAGER WANTED —Young man, thoroughly conversant with printing, who can estimate on all classes of work and get and hold business for moderate-size office in live and growing city in best location in South; moderate salary to begin, which will be increased as business develops; a golden opportunity for energetic man who is strictly sober and reliable C 160.

PRESSMAN who can invest few hundred dollars and take charge; fair salary; established business; good specialty; town of 20,000. C 428.

RAPID STENOGRAPHER, capable as all-round newspaper man; or stenographer who is a good printer; country newspaper experience essential; state salary. C 418.

SALESMAN calling on lithographers and printers offered pocket samples of rubber blankets on liberal (continuing) commission; amounts heavy. MINERALIZED RUBBER CO., 18 Cliff street, New York.

SALESMAN WANTED —A competent and reliable man familiar with printing machinery, to travel in Middle States; situation permanent if satisfactory; state experience in full and salary expected. C 427.

WANTED —A first-class etcher and reëtcher on copper. Address Box 136, Rochester, New York.

WANTED —A printer to take charge of German and English newspaper and bookwork; must do display and jobwork; religious man preferred. C 436.

WANTED — Efficient compositor, experienced in setting display advertisements, patent medicine wrappers and labels; must be first-class; good salary, steady work. PFEIFFER CHEMICAL COMPANY, 508 North Commercial street, St. Louis, Missouri.

WANTED — Engraver and finisher on half-tones; steady position to first-class man. PHOTO-CHROMOTYPE ENGRAVING COMPANY, 214 South Eleventh street, Philadelphia.

WANTED — Experienced man to manage established printing business in city of 140,000. B 392.

WANTED — First-class half-tone photographer and etcher; state experience and salary wanted. C 405.

WANTED — First-class ruler to take charge of ruling; must understand fine work; permanent situation. C 430.

WANTED — First-class wood engraver; one having experience in tooling half-tones. C 437.

WANTED — Live agent for New York city, also one for Chicago; one who is acquainted with the printing and publishing trade preferred. PHOTO-CHROMOTYPE ENGRAVING COMPANY, Philadelphia.

WANTED — Poster or sign pressman; man who is willing to work; $15 week. Address FRANK GROSS, Kenton, Ohio.

WANTED —Working foreman for printing establishment in Western city; must be capable and understand estimating. C 394.

YOUNG MEN, which vocation would you learn by mail; ad. writing, bookkeeping, illustrating? Special proposition free; mention course interested in; tuition payable 60 days after a position is secured. CORRESPONDENCE INSTITUTE OF AMERICA, Scranton, Pa.

PAN-AMERICAN EXPOSITION ROOMS.

ACCOMMODATIONS FOR PAN-AMERICAN VISITORS should be secured early. The private home of advertiser is open to a limited number of guests. Write for circulars and terms. WRIGHT, Electric Printer, Buffalo, New York.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2x4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., . 12 Lock Street, BUFFALO, N. Y.

SITUATIONS WANTED.

A FIRST-CLASS MANAGER newspaper engraving department wants to make a change; practical and economical, many years experience, A1 on half-tones; correspondence solicited. C 410.

A GOOD OPPORTUNITY —A practical, experienced newspaper man desires editorial or reportorial position; correspondence solicited; present publisher. C 90.

A PRESSMAN wants position in a first-class job-office; married man; 10 years' experience, best of references. C 244.

A STRICTLY FIRST-CLASS UP-TO-DATE PHOTOENGRAVER would like to communicate with some reliable firm on the Pacific coast which desires and is willing to pay for the services of an absolutely reliable, sober and industrious man, capable of producing work of the highest grade. C 397.

A THOROUGHLY PRACTICAL PRINTER, excellent business and executive ability, desires position as superintendent. C 359.

ALL-ROUND UP-TO-DATE PRINTER desires permanent situation; best references as to character and ability; composition preferred. C 408.

AN ALL-ROUND PRINTER of 10 years' experience in country newspaper and job office, desires to secure position in Chicago to further advance; age 24; first-class references from present employer and others as to character and ability. C 288.

AN UP-TO-DATE JOBBER AND PRESSMAN wants steady situation; competent at anything, sober and reliable, A1 references. C 329.

AS FOREMAN OR SUPERINTENDENT, by thoroughly practical all-round man; for 2½ years past foreman of one of the best equipped and up-to-date offices in New York city; refers to present employers. B. A. FARR, Rutherford, New Jersey.

AS MANAGER —Young man of large experience wants position with good house which needs capable and experienced man to run its business, and is willing to pay him accordingly; employed at present as manager of large plant in New York city; 4 years' experience as manager with New York houses; quick on estimates, up-to-date ideas, very exacting, first-class solicitor. C 432.

CYLINDER PRESSMAN, A1 references, union, would take stock in good office in part payment of salary. C 113.

EDITOR desires permanent position on progressive daily in small city or country weekly; present employed as foreman; single, sober, reliable, 24 years old, good references. C 412.

ENGRAVER, experienced on brass book-cover plates and finisher on half-tone and zinc, wants steady position. L. BAER, 1876 Irving avenue, Chicago.

FOREMAN, book and job office, wants position in Chicago; makes estimates, buys stock, used to dealing with customers, 12 years' experience; age 28. C 415.

FOREMAN —Top-notch man, who knows how to produce the best printing, desires to engage with a first-class firm. C 65.

HALF-TONE PHOTOGRAPHER desires position; experienced in other branches, including three-color work; competent to take charge. B 70.

HALF-TONE RE-ETCHER AND FINISHER open for steady position. C 148.

IF YOU NEED A FOREMAN, one possessed of modern ideas, executive ability, and a "crank" on system, better investigate; 12 years as foreman, city and country; modern country office in New England preferred. B 237.

LINOTYPE MACHINIST desires situation, book or news; thoroughly competent and reliable; references. B 86.

LINOTYPE MACHINIST, many years' experience large plants, wants change; references, union. B 349.

LINOTYPE MACHINIST — Reference, Lino. Co., New York, or *Evening Express*, Portland, Maine; any size plant, any location; married man, age 35. E. E. MOORE, 224 Cornelia st., Brooklyn, N. Y.

LINOTYPE MACHINIST wants situation on book or news; sober, reliable, married. B 362.

LINOTYPE OPERATOR desires change; 5,000 an hour; thoroughly reliable; references. C 362.

MACHINIST-OPERATOR wishes good position; several years' experience; references if required. E. G. MYERS, 210 Crescent street, Fostoria, Ohio.

PRACTICAL WEB PRESSMAN AND STEREOTYPER wants position; married, best of references, union, strictly first-class workman. B 344.

PHOTOENGRAVER desires a position as a half-tone operator; is an experienced zinc and copper etcher. C 363.

PRESSMAN — First-class cylinder and platen pressman wants permanent position. C 204.

PRESSMAN having worked in Chicago for last 14 years, desires position out of town as pressman or foreman; have always worked on finest of printing and all kinds of presses; best references as to ability and character; married. C 425.

PRESSMAN wants situation in some Southern job-office; best of references. C 407.

PRINTER of exceptional push and executive ability, expert in job, catalogue, railroad and book work, reputed for turning out first-class work at minimum cost, intimate with pressroom and bindery, correct estimator, wants superintendency or composing-room foremanship. C 165.

PRINTER, 27 years, student Inter. Cor. School (designing), wants situation with printing or engraving house in West where climate is mild and dry; can invest. C 424.

PROGRESSIVE IMPROVER desires to place himself under instruction in first-class job-office; references; state wages. B 352.

SITUATION WANTED — By a good electrotype finisher. C 396.

SITUATION WANTED — By a photoengraver as foreman; 10 years' experience, has A1 references and can also attend to customers. C 117.

SITUATION WANTED — By first-class cylinder pressman as foreman; have worked at the trade for 18 years; best references; last 9 years foreman of shops; married, union man. C 426.

SITUATION WANTED — By cylinder pressman capable of doing first-class colorwork on folding boxes and taking charge of pressroom. C 409.

SITUATION WANTED — First-class paper and cotton bag pressman, as foreman or otherwise; best references. C 433.

SITUATION WANTED — In small city by first-class cylinder and job pressman; can take charge; first-class references. C 122.

THOROUGHLY COMPETENT MAN, at present employed, seeks new engagement with large printing-house as superintendent or inside manager; would consider foremanship of composing-room; experienced in estimating and buying, and understands economical and rapid execution of large orders in systematic manner; expect good salary and will give more than value received in return therefor. C 444.

WANTED —A position by a photographer and assistant half-tone operator. B 285.

WANTED — Foreman of country office, possessing mechanical ability, desires an opportunity to learn the Linotype; age 23. C 402.

WANTED — Position as manager, foreman or compositor; good printer, 9 years' experience, good education, strictly temperate and industrious; salary about $50 per month. C 398.

WANTED TO PURCHASE.

SECONDHAND BROWN OR DEXTER FOLDER, with insetter, cutter, paster, for 8, 10 and 12 page work. EXPRESS, Fort Collins, Colorado.

MISCELLANEOUS.

A CHANCE TO LEARN the Linotype and details; special rates to operators desiring mechanical course; every branch thoroughly taught; reference, Mergenthaler Linotype Company, Tribune building, New York; write for catalogue. WASHINGTON LINOTYPE SCHOOL, 610 G street, N. W., Washington, D. C.

A COLD PROCESS STEREOTYPING OUTFIT, $13.50 and up, saves type from unnecessary wear. No heating of type. White-on-black and granotype engraving methods, both for $2.50. Booklet and specimens for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

ALPHA MARGIN FINDER, carried in pocket; with it printer instantly finds correct margin from matter to sides of sheet; no more measuring with pieces of paper or guessing by eyesight; very handy while running press, if gauge pins have moved; 50 cents. HAEHNEL & LOUDON, 545 Fulton street, Chicago.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful on common sheet zinc. Price of process, $1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Indiana, U. S. A.

OMEGA COLD STEREOTYPING COMPOSITION — Only correct system of making stereotypes without heating type; the Art of Stereotyping tells all about process, 50 cents; circulars. W. H. IRVING, 1055 Broadway, Oakland, California.

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STOCK CUTS for advertising any business. If you are interested send for catalogues. BARNES-CROSBY COMPANY, Fifth avenue and Washington street, Chicago.

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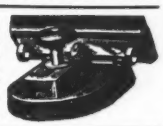
J. S. HOERNER, HIGHLAND, ILL.



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If you are using **Dixon's No. 635 Graphite** on the spacebands of your Linotype machine, you are using the best lubricant known. If you are not, let us send you sample free of charge.

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Taught by improved methods at small expense and without leaving present position until proficient. Why not double your salary? Send for prospectus. SCHOOL OF THE LINOTYPE, RULIFF BLDG., GLENS FALLS, N. Y.

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Makes two-column cuts, black and white or in colors, in line or litho grain effects. Gives country papers the same facilities as city dailies. Simple, rapid, and inexpensive to operate. Practically infallible. We guarantee results and every part of the outfit. It contains thirty pieces, tools for engraving, casting, sawing, squaring, routing and mounting, ready for printing.

We teach you illustrating free of charge. Catalogue and particulars free. Write at once.

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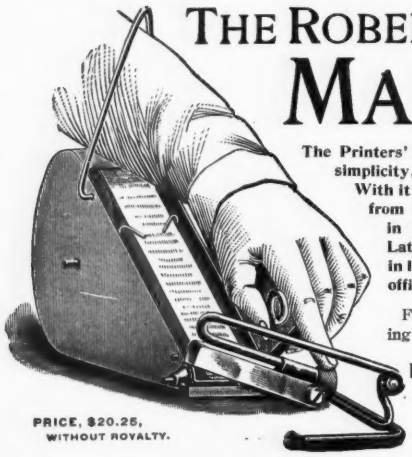

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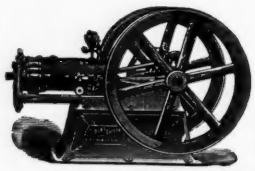

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Because the gasoline supply is below the engine and can be pumped up only as fast as used, the oversupply returning by an overflow pipe, which if plugged will stop the engine.

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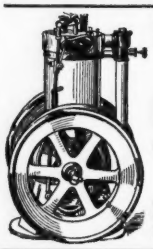

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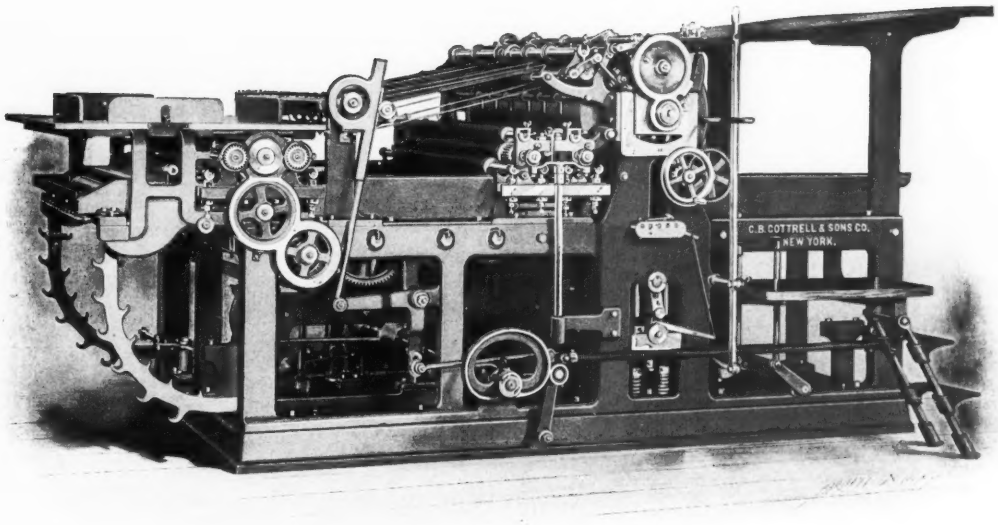

Green-Apple Wisdom.

The accumulated wisdom of ten generations can't keep a boy from eating green apples. You can talk to him till you are tired, but it will do no good. He simply can't learn from anything but hard, pit-of-the-stomach experience. He must have his own belly-ache before he will believe what you tell him.

Now, men are simply boys grown up. It isn't green apples any longer, but it's the same old comedy with new properties. It's the question, perhaps, of machinery. It's the old chimera of getting value without cost. It's the old mumbo-jumbo of a press which is "just as good as the Cottrell." And the lesson is only learned after the loss of many dollars you might have earned.

Why not use the green-apple common sense that you learned as a boy. With green apples the lesson is quickly learned, but with printing presses it is long, slow torture. Yet the lesson is the same! When nearly every successful printer today is running a Cottrell Press, why not profit by such experience. When 75 per cent of the printers who buy one Cottrell Press follow it with an order for a second press, it ought to mean something to you.

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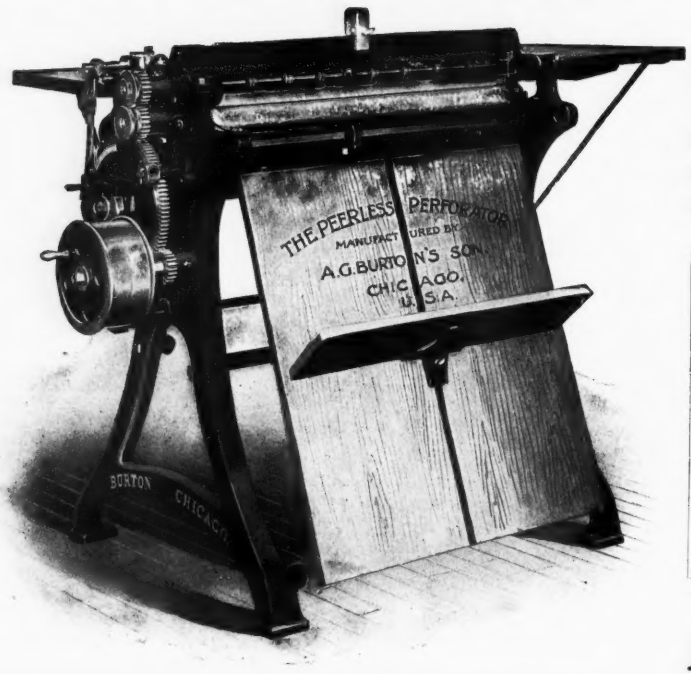

IT is distinguished for rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

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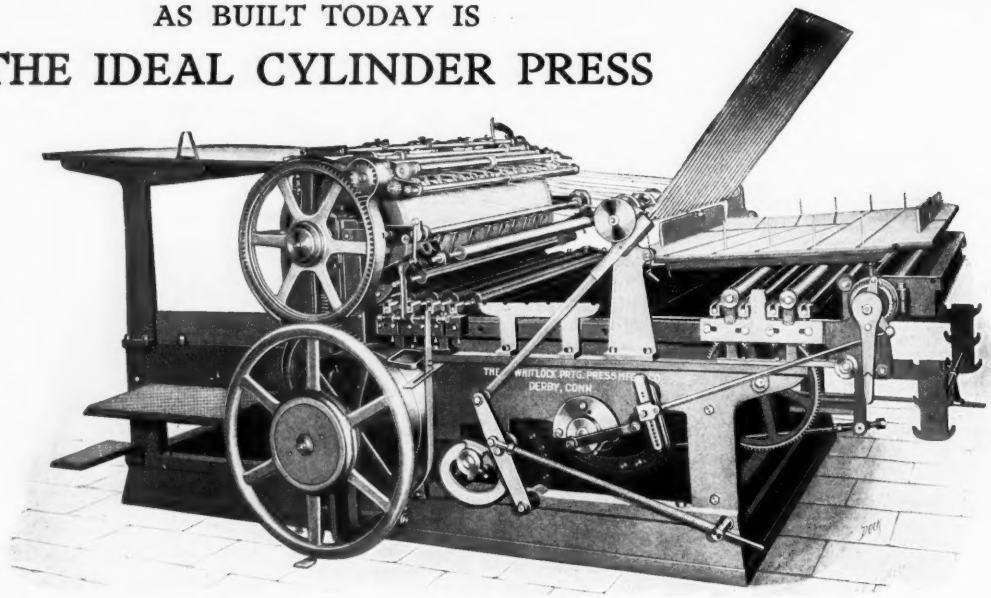

ONLY those who are using the NEW WHITLOCK PRESSES can begin to appreciate what these machines are, and what they will accomplish in the modern pressroom of an up-to-date, enterprising printing plant. There are many makes of presses, but only ONE best Press. In the Whitlock you have it. Here are *some* of its good points: :: :: :: :: :: :: :: :: :: :: ::

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WHAT OTHER PRESS EMBODIES ALL THESE FEATURES?

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And other valuable improvements. Ask our salesmen about them, or write for circulars.

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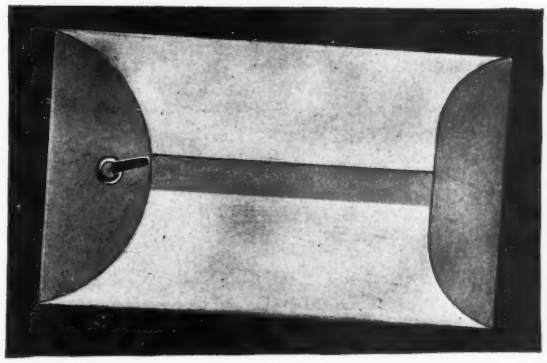

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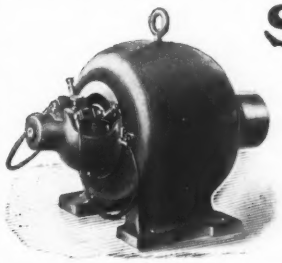
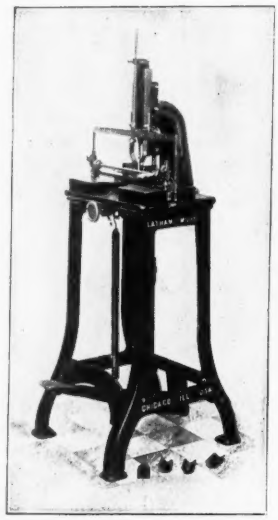


STOP!

to consider the loss of time and repairs to your motive power. Users of our motors have no such inconveniences. Write us for pamphlet.

PALMER & OLSON, Manufacturers

210 CENTRE STREET, NEW YORK

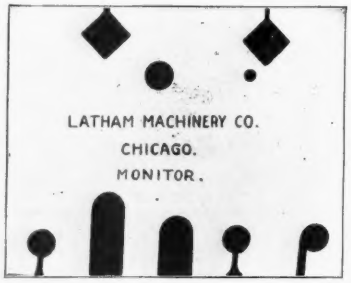


Monitor Combined Round Corner, Punch and Index Machine.

Combined Punch and Die Head.

Monitor Multiplex Punching Machine.

Combined Punch and Die Head.



Cut of Special Holes.

Latham's

MONITOR

"Multiplex," "Duplex," "Combined"

Round Corner, Punch *and* Index Machines.

Latham's Monitor Wire Stitchers Lead the World!

Latham Machinery Co.
195 to 201 S. Canal Street
Chicago, Ill.

New York Store, . 8 Reade Street
London, England, 15 Tudor Street

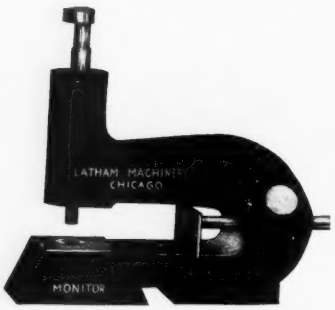
WE manufacture the most complete line of Punching Machines and equip them for all kinds of standard or special punching. The Multiplex, Duplex and Combined Round Corner and Punching Machines are furnished (if desired) with Combined Punch and Die Heads for either standard round or special dies, which are instantly set in position and require no adjustment whatever. Our regular Dies on Multiplex will punch holes anywhere in a 30x44 sheet.

Let us send you further details, prices, etc. We manufacture and are leaders in Monitor Stitchers, Perforators, Paging and Numbering Machines, Backers Shears, Standing Presses, Embossers, Cutters, etc.

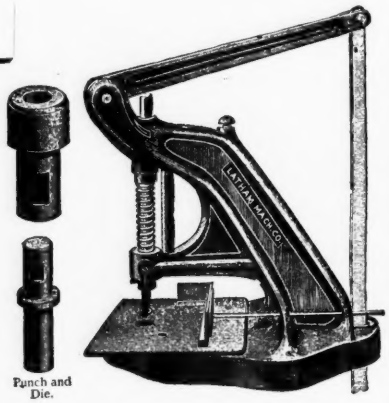
Write for our complete catalogue.

Rebuilt Machines of every description on hand.

Monitor Duplex Punching Machine.



Combined Punch and Die Head.



Punch and Die.

Monitor Bench Punching Machine, Foot Power Only.

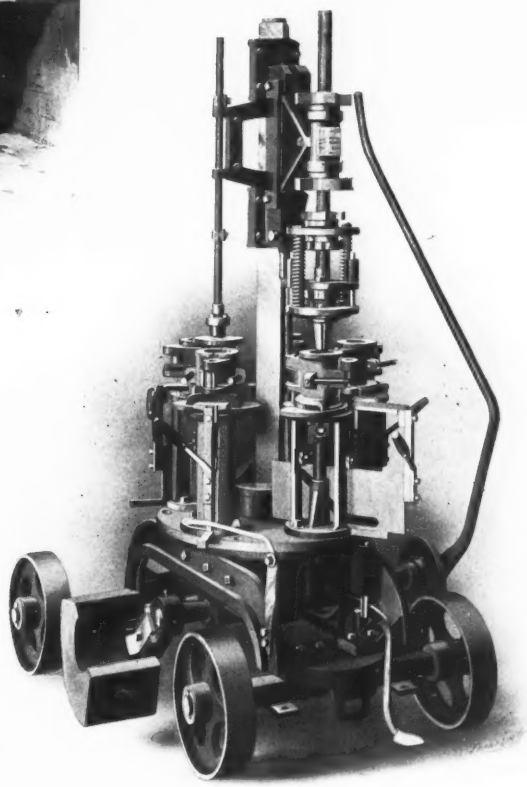
A PAGE OF ENGRAVINGS

MADE BY

THE Franklin

FROM DRAWING.

FROM DRAWING.

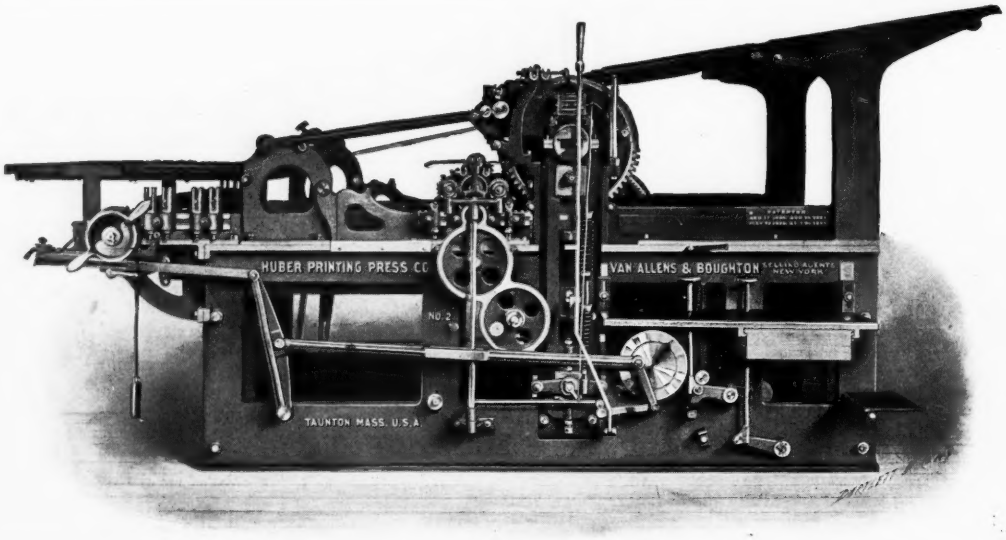


FROM DRAWING.

FROM RETOUCHED PHOTOGRAPH.

FRANKLIN
ENGRAVING AND ELECTROTYPING
COMPANY
DESIGNERS & ENGRAVERS
341-351 DEARBORN ST.
CHICAGO

The Huber Press



THE PRACTICAL PRINTER WILL APPRECIATE THE SOLID IMPRESSION, THE FULL TOOTH REGISTER RACK, AND THE PYRAMID DISTRIBUTION OF THE HUBER PRESS

These are the strong points of the Huber Press. The other good features are too numerous to mention, but we give a few of them:

BED MOTION—Driven by a crank so strong and powerful as to do away with all jar or vibration.

ANGLE ROLLERS—Geared to travel with the bed.

BACK-UP MOTION, BRAKE AND TRIP—Unequaled.

REGISTER...Perfect. DISTRIBUTION...The Best. PRODUCT...The Largest.

THOSE who use the Huber Press indorse it. If you have any prejudice against it, it can be easily overcome by investigation. See the press in operation; ask the printer who uses it—he is the man whose opinion you want. Every claim we make can be verified by a little questioning. An hour of careful inquiry will be valuable to you. We invite it. Ask our agents for terms and prices. :: :: :: ::

VAN ALLENS & BOUGHTON

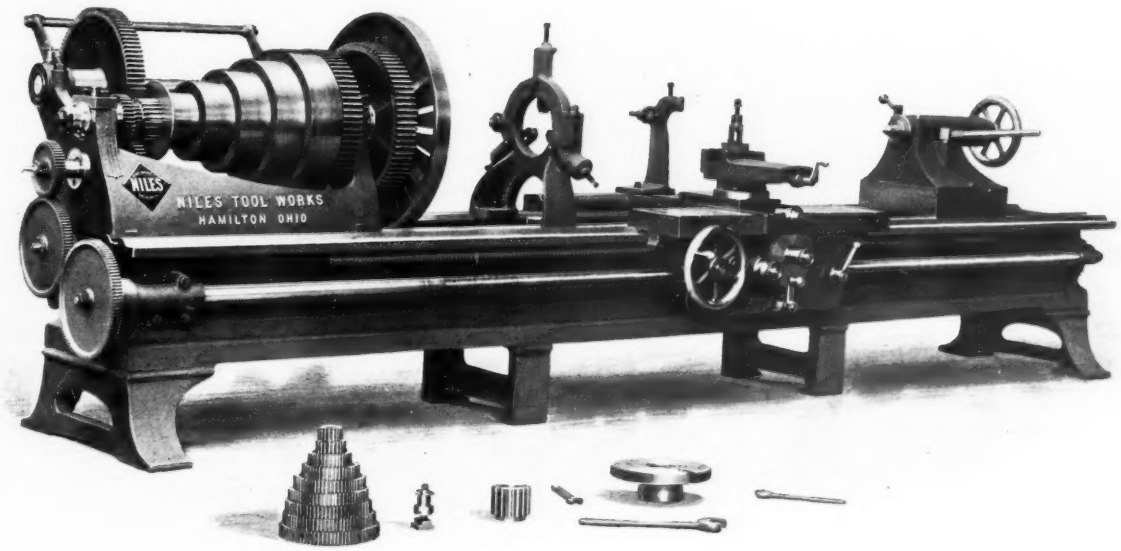
19 to 23 Rose Street, 59 Ann Street, NEW YORK

Agents Pacific Coast..... HADWEN SWAIN MFG. CO.
215 Spear Street, San Francisco, Cal.
Agents, Sydney, N.S.W...PARSONS BROS., Mut. Life Ins. Bldg.
Agent in England...P. LAWRENCE, 57 Shoe Lane, London, E.C.

Western Office .... 277 Dearborn Street, CHICAGO
Telephone, 801 Harrison.
H. W. THORNTON, ... Manager

Our Satin=Proof Paper

Double Coated on Both Sides, is adapted for the Finest Half=Tones and Most Artistic Printing.



THE PRINTING QUALITY OF THIS SHEET SPEAKS FOR ITSELF.

The Champion Coated Paper Company,

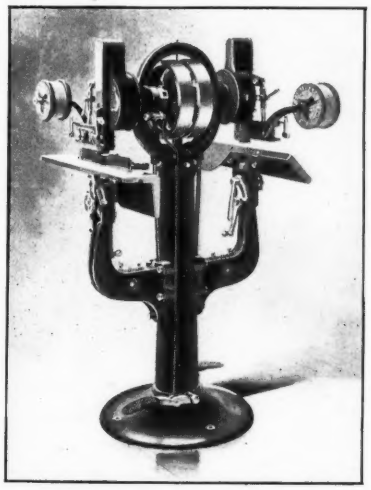
HAMILTON, OHIO.

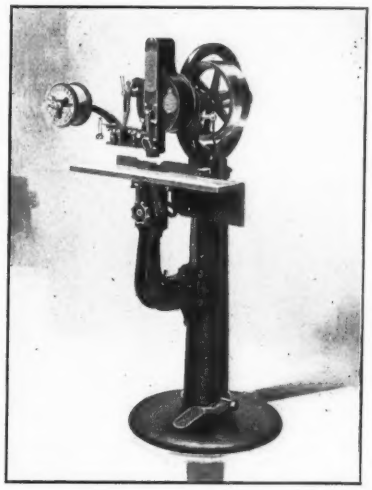
CHICAGO OFFICE, 809 Merchants Loan and Trust Building.
NEW YORK OFFICE, . . 909 Mutual Reserve Building.
SAN FRANCISCO OFFICE, . . 527 Commercial Street.
LONDON OFFICE, ... 19 New Bridge Street.

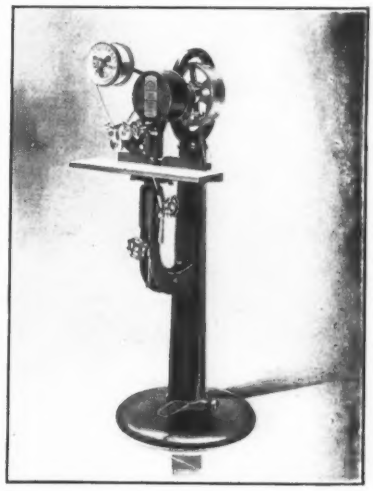
Our Paper is Carried in Stock by all Paper Dealers Everywhere.

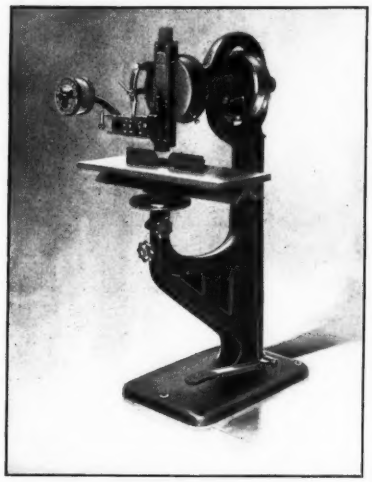
WE FILL ORDERS ONLY THROUGH JOBBERS.

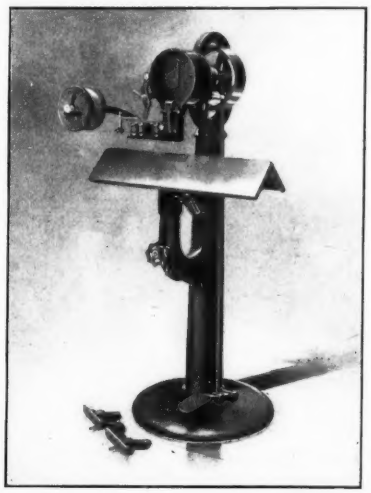
UNIVERSAL WIRE-STITCHING MACHINES











The Simplest and Most Perfectly Made

WIRE-STITCHING MACHINES

in the market.

All working parts are of the best quality of Steel, hardened and carefully tempered.

THOUSANDS IN USE

by best houses in this country and abroad.

Built in FIVE SIZES, adapted to all requirements.

No. 1 (Double Head),	capacity	1	sheet to	7-8 inch.
2	"	"	"	7-8
3	"	"	"	1-4
4	"	"	"	1 1-4
5	"	"	"	3-8

Write for Catalogue.

E. C. FULLER & COMPANY

CHICAGO OFFICE,
279 Dearborn Street.

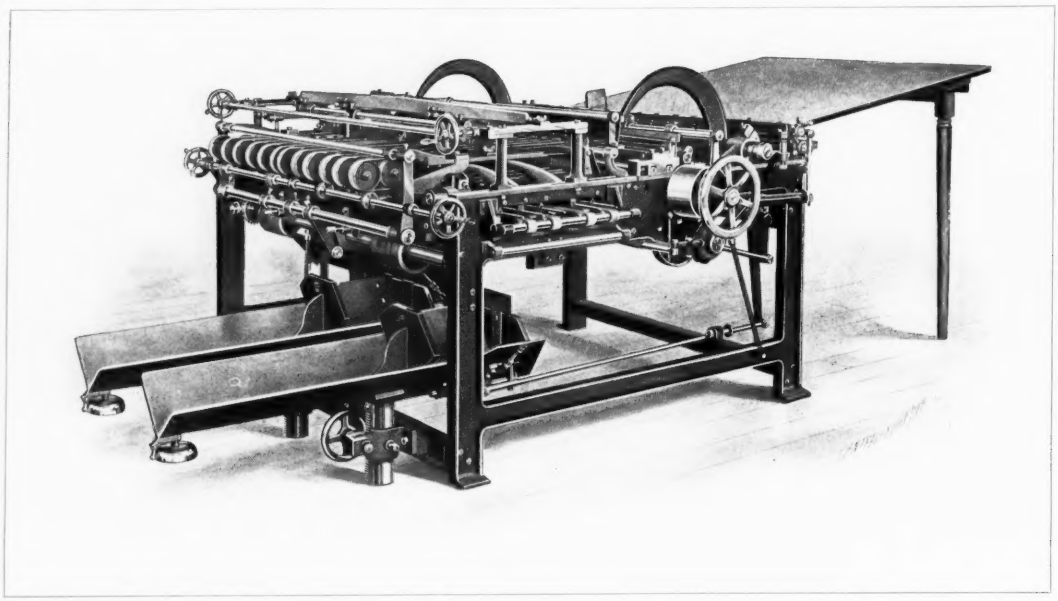
NEW YORK,
28 Reade Street.

PAPER FOLDING MACHINERY

MADE BY

Brown Folding Machine Co.

ERIE, PA.



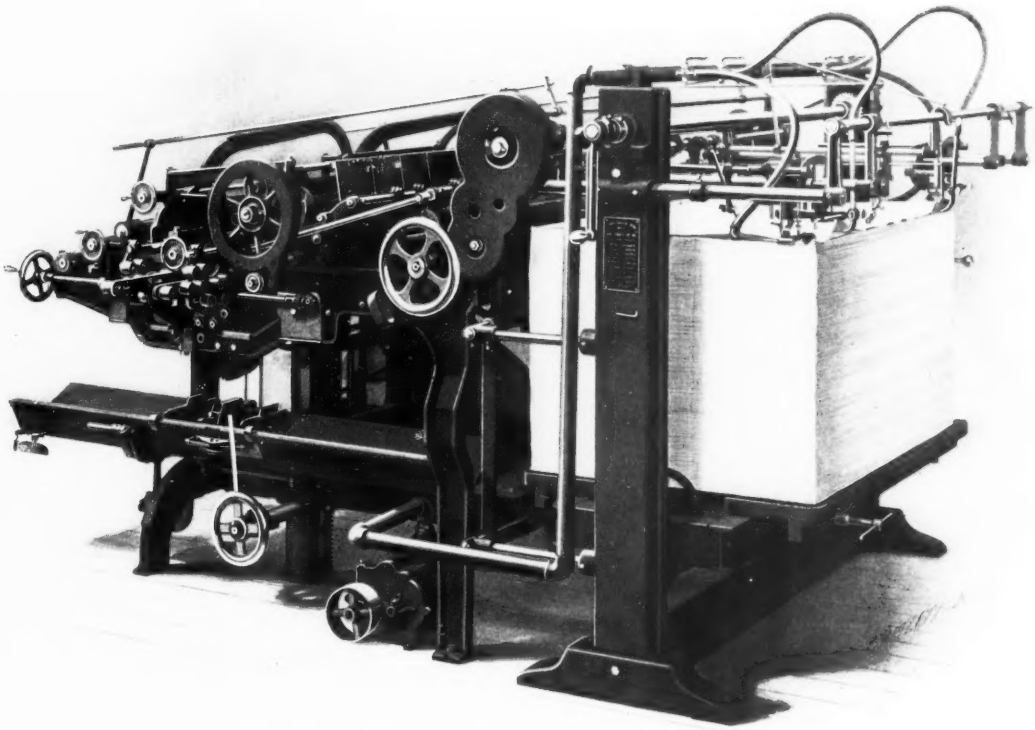
THE above cut illustrates a DOUBLE SIXTEEN DROP-ROLL MARGINAL-FEED BOOK FOLDER. It has Automatic Side Registers, Automatic Sheet Retarder, Automatic Head Perforators, that overcome all "buckling," and Packing Troughs that are movable up or down to suit the various sizes of work. Mechanical Automatic Points can be included when required. In changing to inset work there are no cams to retime or reset, no tapes to cut and resew, the change being made in a moment's time. It will fold a single 16, double 16's, delivering separately, and single 32 by insetting.

OUR LIST INCLUDES SINGLE, DOUBLE, QUADRUPLE AND SPECIAL FOLDING MACHINERY TO MEET ALMOST ANY REQUIREMENT, AND EMBODIES ALL THE LATEST IMPROVEMENTS

E. C. FULLER & COMPANY

CHICAGO—279 Dearborn Street NEW YORK—28 Reade Street

ECONOMIC AUTOMATIC PAPER-FEEDING MACHINES



The above cut shows the "Economic" Feeder attached to a folding machine.

THIS combination is in use in most of the principal bookbinderies, on book and pamphlet work, throughout the United States and Europe. Folding machines usually have a capacity far beyond the ability of a hand feeder to feed them, and therefore a large increase in production over hand feeding is gained by the use of the Automatic Feeder. It takes up less room than the feed-board of the folder and from 5,000 to 15,000 sheets can be placed on the piling-board at one time. We are prepared to attach our machine to any make or style of drop-roll folding machine without mutilation of the folding machine. Send for our new catalogue.

E. C. FULLER & COMPANY

CHICAGO—279 Dearborn Street NEW YORK—28 Reade Street

1902 Calendar Pads

LARGE ASSORTMENT AND UP-TO-DATE STYLES.

IMPORTED DOMESTIC

1902 Calendars

We can please you with our handsome line of B. T. Photo-print Calendars, both in price and quality. Our Calendar, Fan and Calendar Pad lists are now ready, which we will send on application. Write for terms, etc.

FANS AND FAN HANDLES.

Paper and Aluminum Advertising Novelties.

BENNETT-THOMAS MFG. CO.

Importers, Publishers and Jobbers.

328-334 Dearborn Street CHICAGO

ROLLERS

Bingham Brothers Co.

Founded 1849.

Manufacturers of "MACHINE-CAST" PRINTERS' ROLLERS, COMPOSITION, ETC.

49-51 Rose Street, NEW YORK. and 413 Commerce St., PHILADELPHIA.

Our customers say we give better service than they get elsewhere

NOW in our new and enlarged quarters Harrison and Dearborn Sts. Chicago

CHAMPLIN & SMITH

PRINTERS' MACHINERY

and Supplies of Every Description

TELEPHONE, HARRISON 1212

Western Agents SIGMUND ULLMAN CO'S PRINTING INKS

We carry the celebrated RIBBON-FACED TYPE *for typewriter circulars*

Write for information about any thing you may be in need of

An Acme Binder, No. 6

Clinches as well as the best wire stitcher and can not clog. It uses both fine and coarse wire staples and binds to one-quarter inch. No adjustments to be made at all. We ship it all ready for work. It will save you money and win trade.

ACME STAPLE CO.

Limited

PHILADELPHIA, PA.

Patented Europe and America

Booton's Automatic Register Gauge

FOR PLATEN PRESSES

Increases the Output

25 to 50%

A SIMPLE DEVICE FOR SECURING PERFECT REGISTER. Easily attached and adjustable to a hair. It takes the place of an expert feeder, and is a time saver, a money maker and an output increaser. Cut is about ¾ actual size. The following letters speak for themselves

The Winters Co., Printers and Lithographers
Chicago, Ill. and Springfield, Ohio.

SPRINGFIELD, OHIO, May 1, 1901.

I have this day witnessed a practical demonstration of the Booton Automatic Register Gauge on the platen presses of this establishment. I saw sheets carelessly fed at a good rate of speed, said sheets going through the press as many as twenty-three times, and aside from a superfluous amount of ink, one would not be able to distinguish that the sheet had been through the press more than once. I consider the Gauge practical in every way, and pronounce it a device that will surely increase the output of any platen pressroom.

ED. S. RALPH, Asst. Supt.

Office of The Huntington Advertiser
Huntington, W. Va.

HUNTINGTON, W. VA., May 15, 1901.

The Advertiser has had in use for several months the Automatic Register Gauge on its job presses. It not only makes a perfect register but greatly facilitates the work of the office, as work requiring the most accurate register can be done with it as fast as the feeder performs ordinary printing. There is at the Advertiser office a mercantile postal card which was fed through the press fifty-seven times, at a speed of forty impressions a minute, and with the exception that the ink stands high and black, it looks like one impression. This machine is undoubtedly a great time saver.

J. H. LONG, Proprietor.

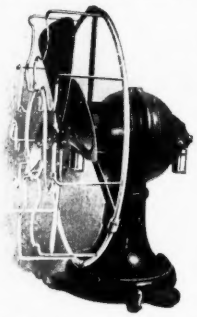
For Sale by all Dealers in Printers' Materials

Send for Catalog NOW to **C. H. Booton & Company**

GALLIPOLIS OHIO

Real Comfort

at small expense and no trouble.



The pressroom and, in fact, the entire establishment, is often poorly ventilated. At a small outlay the place could be made comfortable in the hottest weather by using LUNDELL FANS. They give more breeze, are more durable and are more economical in current consumption than any other fan. The name Lundell is a synonym for all that is best in electric fans. The Lundell Fans are made in various styles and sizes, and are for sale by all first-class dealers.

SPRAGUE ELECTRIC COMPANY

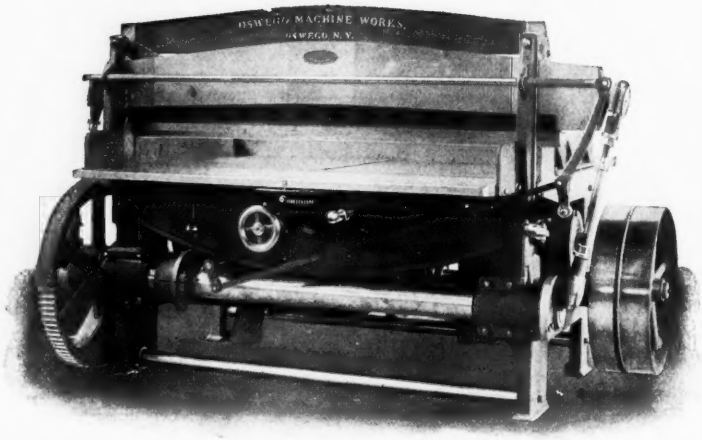
GENERAL OFFICES: 527-531 West 34th Street, NEW YORK.

BRANCH OFFICES:

CHICAGO, Fisher Bldg. BOSTON, 275 Devonshire Street. ST. LOUIS, Security Bldg. BALTIMORE, Guardian Trust Bldg.

Automatic Clamp Brown & Carver Cutters

ARE
FAST, ACCURATE
EASILY OPERATED
LABOR SAVERS



Equipped with Electric Motors they are economical of floor space.

ASK ABOUT THEM

SELLING AGENTS

VAN ALLENS & BOUGHTON, ... 17 to 23 Rose Street, New York.
C. R. CARVER, ... 25 North Seventh Street, Philadelphia, Pa.
THOS. E. KENNEDY & CO., . . . 414 East Pearl Street, Cincinnati, Ohio.
MILLER & RICHARD, ... 7 Jordan Street, Toronto, Can.
AMERICAN TYPE FOUNDERS CO., . . . 405 Sansome Street, San Francisco.

STORES

CHICAGO—319 Dearborn Street, ... J. M. IVES, Manager.
LONDON, ENG.—23 Goswell Road, ... ANDREW & SUTER, Agents.

OSWEGO MACHINE WORKS
OSWEGO, NEW YORK

TRADE MARKS
denote
Individuality
OURS appears
on our work because
it is all
Reliable-

BLOMGREN BROS & CO
175 MONROE ST
CHICAGO

A Wonderful Record of a Wonderful Machine.

1901—8000 LINOTYPES

(IN DAILY USE ON ALL CLASSES OF WORK)

The Standard Composing Machine of the World

SOLD ON EASY TERMS

WITHOUT A RIVAL

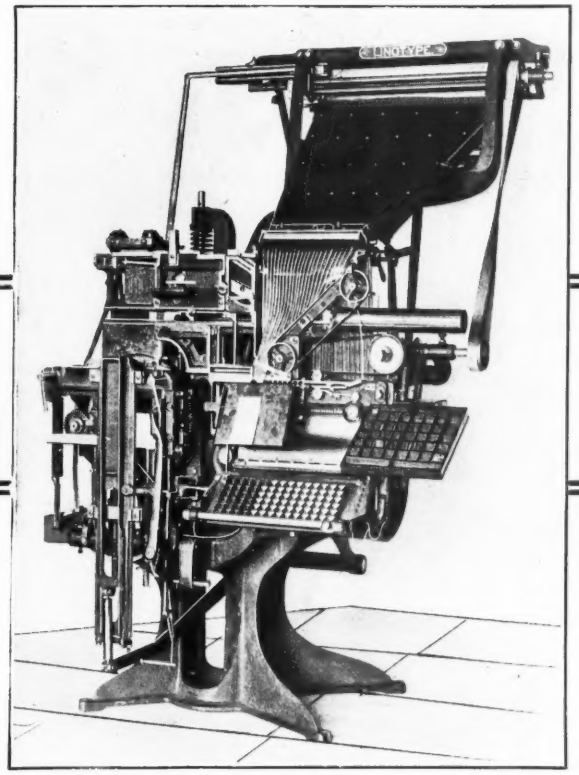
A Just Tribute to Skill, Science and Progress.

1894=450 LINOTYPES

(IN USE ON NEWSPAPER WORK ONLY)

THE LINOTYPE is today indispensable as its universal adoption illustrates

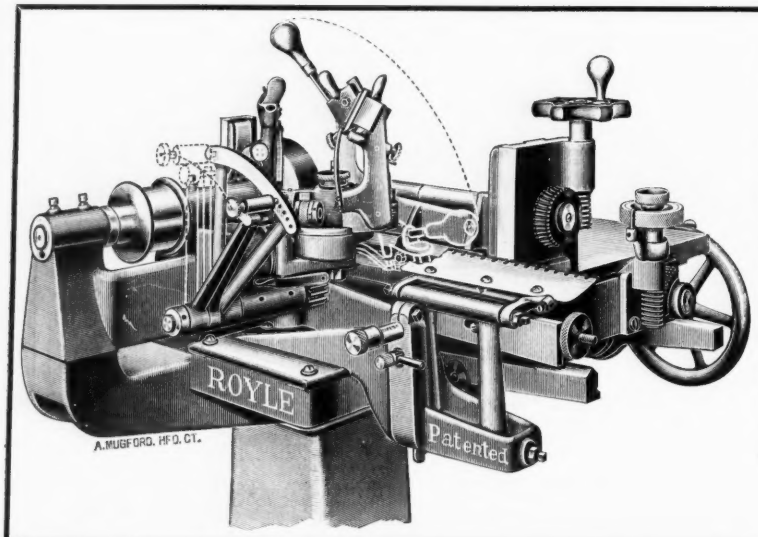
Finest Typography



Greatest Economy

A POINTER...Use a Linotype or stop estimating on composition

Address the MERGENTHALER LINOTYPE CO. Tribune Building NEW YORK CITY



This Machine

is our Raised-line Beveler No. 3, the most elaborate form of Lining-Beveler we make. With it, very intricate series of lines can be readily made, and lines can be raised up from etched surfaces. : : : : :

John Royle & Sons
Paterson, N. J.

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Crown Engraving Plate

The artist sketched it on the plate in twenty minutes; the stereotyper made the cast direct from original plate in twenty minutes more.

We have the quickest, cheapest and best method of making line engravings in existence. It is used by the largest daily papers, and, no expensive plant being required, is within the reach of the smaller publishers.

You do all the work in your own office. Any artist can use our plates without previous experience and as easily and as quickly as he can work on paper with pencil. Our process is thoroughly practical, in daily use all over the country, and we guarantee you will get satisfactory results.

Write us for information and prices.

Instruction by mail without expense to all who use our plates.

AUSTRALIAN AGENTS,
PARSONS BROS.,
MUTUAL LIFE BLDG., MARTIN PLACE,
SYDNEY, N.S.W.

Hoke Engraving Plate Co. Patentees and Sole Manufacturers
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WE DO

Edition Binding
OF EVERY DESCRIPTION
Casemaking and Embossing of all Kinds for the Trade

THE HENRY O. SHEPARD CO.

General Printers and Binders

OUR FACILITIES ARE COMPLETE for the prompt production of Book, Pamphlet, Catalogue, and General Printing and Binding. We do only the better grades of work, and solicit the business of firms or individuals desiring "something above the ordinary" at simply a consistent price for the character of work we turn out. The INLAND PRINTER is a specimen of our work. Correspondence is invited. Our salesmen will wait upon you by appointment.

All orders promptly attended to.

Estimates furnished on application.

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212-214 Monroe St., CHICAGO.
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KILLTACK DRYER

A dollar's worth of Killtack Dryer
WILL SAVE YOU MANY
A hundred dollars'
WORTH OF LOSS *and* TROUBLE

PARTICULARS ON APPLICATION

A New Compound

FOR A SPECIAL PURPOSE

MADE ONLY BY

Sigmund Ullman Company

PECULIAR circumstances frequently arising on printing on coated papers (many supersized papers have more or less coating) make it necessary at times to reduce inks so much that, the proper proportions of pigment, varnish and color being seriously disturbed, the ink refuses to dry properly, or rather the varnish is absorbed by the coating, leaving the pigment insufficiently bound to the paper. As a result, the color, when properly dry, rubs off.

TO OVERCOME THIS DIFFICULTY WE FURNISH A NEW COMPOUND WHICH WE CALL

KILLTACK DRYER

BEFORE PLACING IT ON THE MARKET WE HAVE CONVINCED OURSELVES OF ITS MERITS

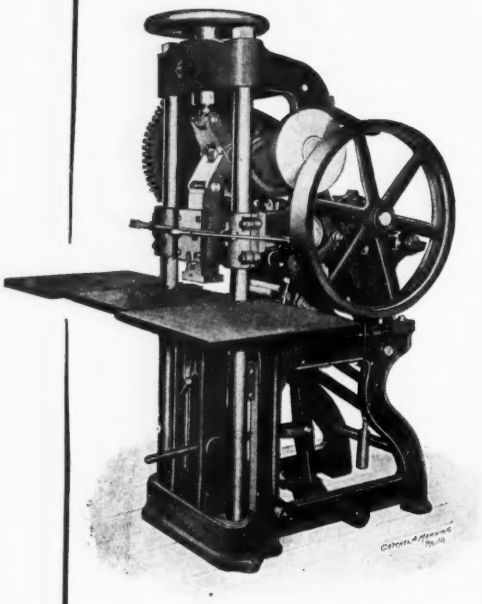
It will reduce any ink, either for letterpress or lithographic work, to the proper consistency for the work on hand, and at the same time bind the ink to the paper in such a manner that it will set quickly and not rub off.

SIGMUND ULLMAN COMPANY

Printing Ink Makers

NEW YORK, UNITED STATES AMERICA

Have You Seen The Carver & Swift Stamping and Embossing Press



With its Ink Mixing and Grinding Fountain, its Improved Parallel Wiping Mechanism, its Powerful Toggle Movement for the impression, its Automatic Locking Device, insuring perfect register? Its Simple Device for stopping the press immediately at any point, and its Simple Rigid Construction, make it possible to acquire the best results at the greatest speed and least spoilage.

THOSE WHO SEE IT WANT NO OTHER

WRITE FOR PRICES AND OTHER PARTICULARS TO

The Carver & Swift Stamping Press and Mfg. Co.

25 North Seventh Street, PHILADELPHIA, PA., U. S. A.

THE GREAT POPULARITY OF THE

Perfected Prouty Job Presses

is no mystery, because they are NOISELESS, will run FIFTY PER CENT FASTER, are the most POWERFUL and best built presses on earth, and will outwear any TWO of other makes, and have these features which are contained in no other presses:

Four Inking Rollers — *others having three*
Two Main Gear Wheels — *others having one*
Not a Cam on the Press — *others having several*

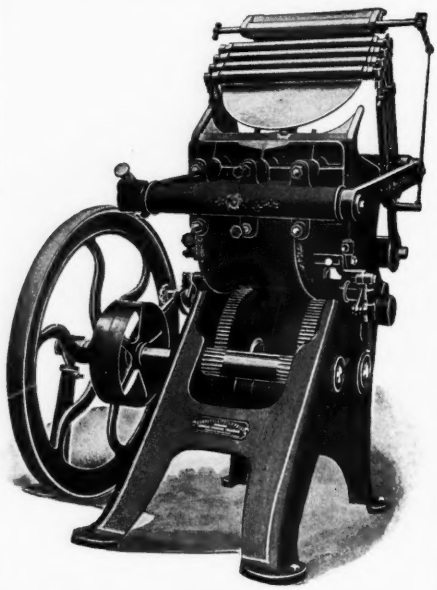
CAN YOU AFFORD TO RUN SLOW, OBSOLETE PRESSES? We give the greatest value for the money and send presses on trial. Our presses are in the largest offices throughout the world. We make more direct sales than all other press manufacturers combined. NO TRUST MONOPOLIZES OUR PRESS. Unlimited facilities. Prices low. Send for catalogue and discounts.

MANUFACTURED ONLY BY

BOSTON PRINTING PRESS CO.

176 Federal Street, Boston, Mass., U. S. A.

JOHN HADDON & CO., Agents for Great Britain and the Colonies, SALISBURY SQUARE, LONDON, ENGLAND.



We guarantee our press superior for

Half-Tone, Embossing, Color Work

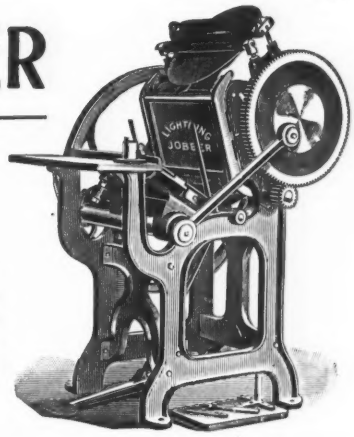
and a money-maker for general commercial printing. The Ink Distribution is perfect.

THE LIGHTNING JOBBER

IS NOTED FOR

Strength, Durability, Speed, Light-Running

: : : : : HAS NO EQUAL FOR THE PRICE : : : : :



THOUGHT THE PRICE TOO LOW

At first I thought the price was too low for the quality to be good, yet I made the test and can truthfully say that the Lightning Jobber is all the company claims for it. I think any one wishing to purchase a press will make no mistake in consulting The John M. Jones Co.—H. D. LAMONT, Hazleton, Pa.

SIZES AND PRICES

7 x 10	inside chase,	2 Rollers,	$ 95.00
8 x 12	" "	3 Rollers,	105.00
9 x 13	" "	3 Rollers,	120.00
10 x 15	" "	3 Rollers,	145.00

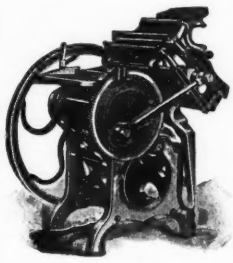
WE ARE GLAD TO SEND YOU CIRCULARS AND DESCRIPTIVE MATTER

The Jones Gordon

THE PRINCE OF JOB PRESSES.

HAS NO EQUAL IN THE WORLD.

Investigate its merits before placing your order for any other Gordon.



JONES GORDON.

FOR SALE BY ALL DEALERS

Manufactured by

IDEAL CUTTER.

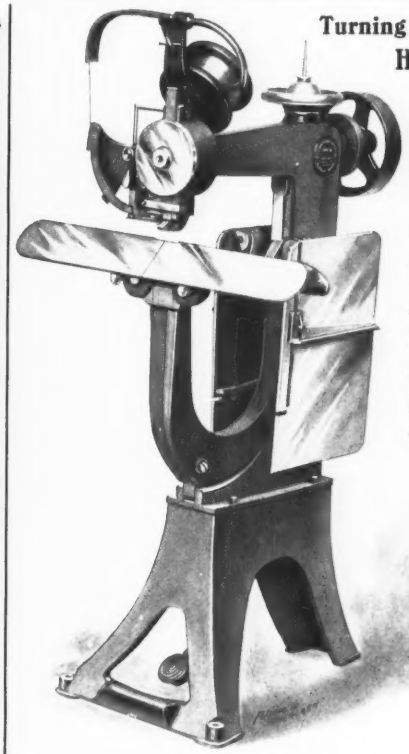
The Ideal Cutter

ACCURATE, HEAVY, STRONG, DURABLE, EASY TO OPERATE.

Front table 16 inches wide on 30 and 32 inch machines, instead of the usual 12 inches; 12 inches wide on our 20 and 25 inch cutters.

THE JOHN M. JONES CO., Palmyra, N.Y.

BOSTON
190-192 Congress Street



Turning this HAND WHEEL automatically adjusts all parts of the machine for any thickness of work.

A revelation in ease of operation and quality of work.

No. 4—2 sheets to ½ inch.

BOSTON WIRE STITCHER CO.

NO. 170 SUMMER STREET, BOSTON.

The Fuchs & Lang Mfg. Co.

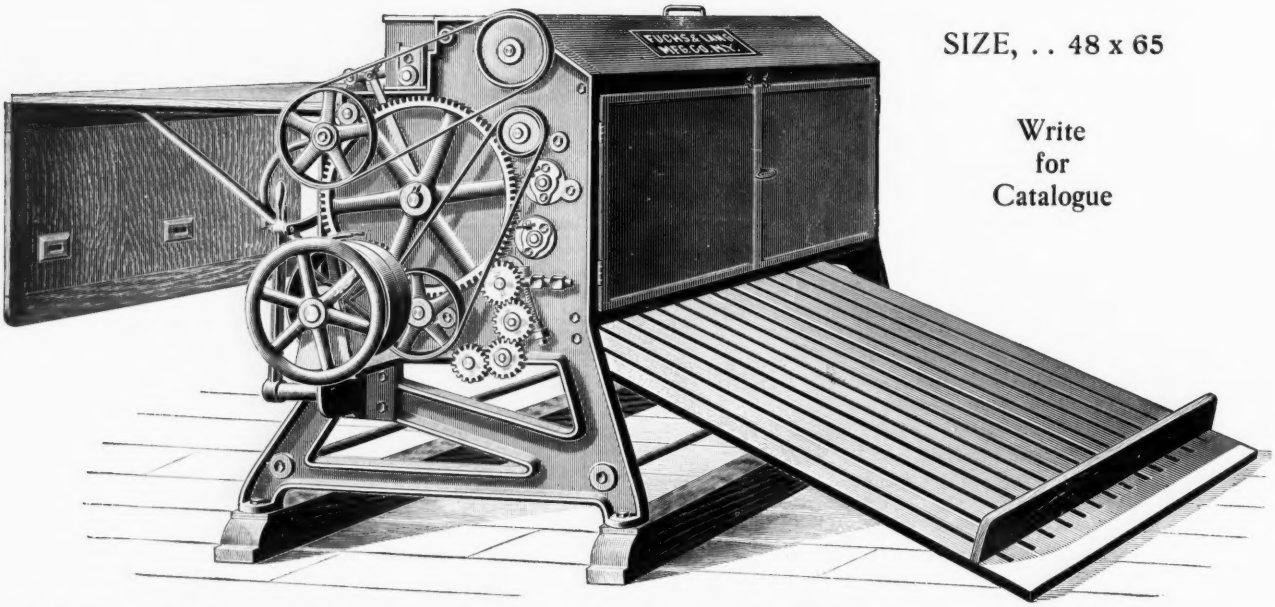
29 Warren Street, New York

328 Dearborn Street
Chicago

135 South Fifth Street
Philadelphia

MANUFACTURERS OF THE

GIANT BRONZING MACHINE



SIZE, . . 48 x 65

Write
for
Catalogue

NO WORM OR BRONZING PADS

WILL GIVE BETTER BRONZE DISTRIBUTION BY FAR SIMPLER METHOD

We build all sizes of Bronzing Machines on same principle

Dusting Machines Roughing Machines

ALSO MANUFACTURERS OF

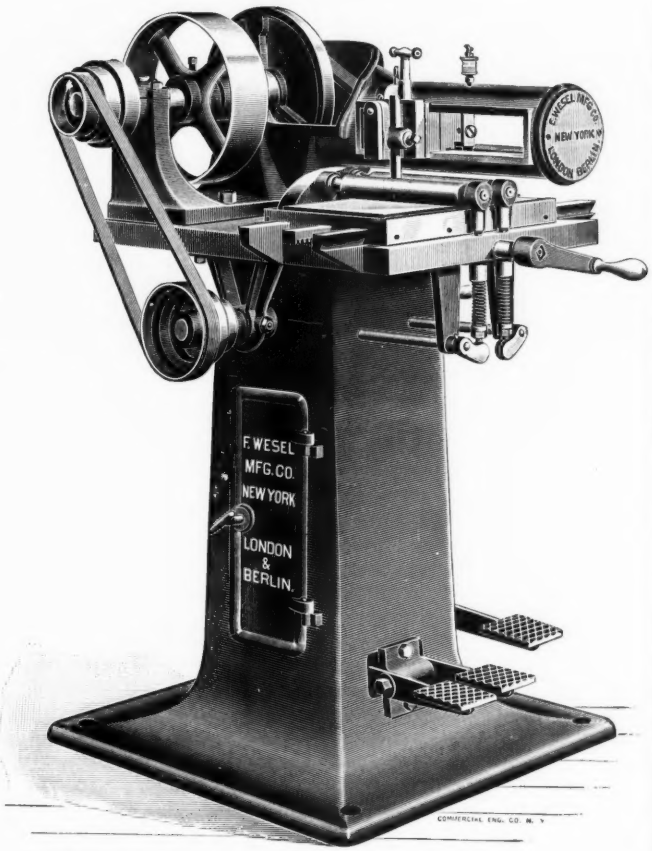
PRINTING
LITHOGRAPHIC
COLORTYPE
INKS
BRONZE
POWDERS

All Lithographic Supplies, all Photo-Engravers' Supplies, and MACHINERY

ELECTROTYPING

Wesel is making the Best Electrotyping Machinery in the World

and selling it as fast as he can make it. During the past few months complete Wesel Electrotype Plants have been supplied to New York Herald, North American of Philadelphia, General Manifold Company of Franklin, Pa., and Scranton Electrotype Foundry, Scranton, Pa. — all machines being driven by connected electric motors — these being the finest plants in America. Also to Times Mirror Co., Los Angeles, Cal.; Leslie Syndicate, New York; Newark Electrotype Co., Newark, N. J.; Madrid Electrotype Co., Madrid, Spain, and Eyre & Spottiswoode, printers to the British Government, London, England. **NO ONE BUT WESEL MAKES THE BEST ELECTROTYPING MACHINERY.** This is particularly true of the Wesel Hydraulic Moulding Press.



Wesel's New Rapid Action Small Rougher, for plates 10 x 15 inches.

For offices which require two Roughers it will be found a great economizer of time on a large range of work. Write for prices.

Send for Wesel's List of Secondhand Moulding Presses, Routers, Shavers, Black-Leaders, Trimmers, Planers, Jig Saws, Backing Pans and Stereo. Machinery. :: :: :: ::

PHOTO-ENGRAVING

Wesel makes and sells everything for Photo-Engraving, including Photographic and Etching Appliances and Supplies.

Send for a trial lot of Frederickson's Etching Ink, $6 per lb., in half-pound cans, and you will use no other.

F. WESEL MFG. CO.

82 Fulton Street, NEW YORK

Agents in Great Britain ....The Printing Machinery Company, Ltd..... 15 Tudor Street, London, E. C.

Crescent Calendars

FOR **1902** ARE NOW READY

SEND ONE DOLLAR FOR FULL LINE SAMPLES OR WRITE FOR DESCRIPTIVE PRICE LIST. : : : : : : : : : : : : :

CRESCENT EMBOSSING CO.
PLAINFIELD, NEW JERSEY.

Crescent Goods Are Always Winners

If you need a pony size

PAPER CUTTER

you want the best.

If you buy the best you will get the

UTILITY

It's all in the make, and the Utility Paper Cutter is built with care and precision.

If the material should be defective we

MAKE IT GOOD

Two Sizes { No. 1 squares 16 inches full. No. 2 " 18 " "

Every dealer takes pleasure in selling this machine, because their customers are always satisfied.

Its good points are: Compound leverage, easy and accurate cutting, patent label cutting clamp which permits cutting stock as narrow as one-half inch without marking the paper, and an extra wide back gauge.

For sale by all type foundries and dealers in printers' supplies.

Write to us for descriptive circular.

PAVYER PRINTING MACHINE WORKS
600, 602 and 604 South Broadway, St. Louis, Mo., U. S. A.

Ask about the Utility Ink Fountain. Price, $3.75.

SEND twenty-five cents for the new edition of THE INLAND PRINTER Cut and Ornament Book. Prices revised. Sixteen additional pages of initials, ornaments and original cuts, suitable for advertising almost any business, drawn especially for this book.

The twenty-five cents refunded on the first order amounting to $1.00 or over.

THE INLAND PRINTER CO.
212-214 Monroe Street, CHICAGO.
116 Nassau Street, NEW YORK.

When You Are Ready to Purchase

Electrotype, Stereotype, Engraving Machinery
of the quickest and most durable type, and which meets the requirements of the trade in every respect,

Write to Us. We Have It

— FOR —

Quick Delivery at Reasonable Prices.

Our Curved, Flat and Combination Routing Machines

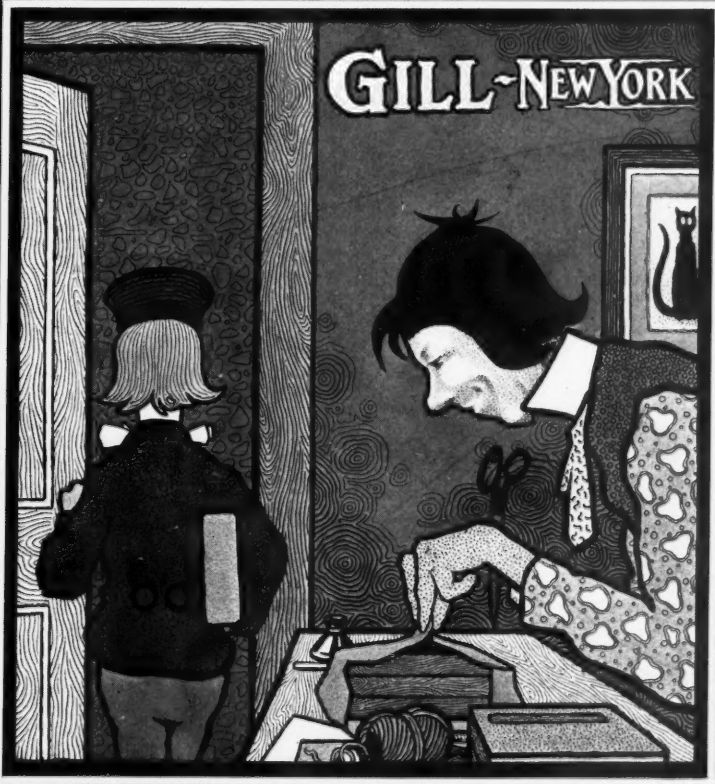
are *absolutely* the *FASTEST* in the world. Ease of operation, high speed without vibration, are features of excellence of these machines.

GEO. E. LLOYD & CO.
194-204 South Clinton Street, CHICAGO, ILL.

Putting last artistic touch for Super Paper Printing.

WE call the attention of printers and publishers to our new system of working up half-tone plates. The result on super and coated paper resembles in brilliancy and effect a first-class wood-cut. We make artistic colored plates from photographs, also covers in two, three and four colors.

HENRY BLOCK
ENGRAVING CO.
134 EAST 25TH STREET, NEW YORK



Summer Is Coming

¶ And with it the hot weather. Don't worry about your plates; send the orders to us and we will do all the worrying for you. You will not "get hot" over the results. :: :: :: :: :: ::
¶ Now is the time when we are giving very favorable rates on large summer contracts. :: :: ::

The Gill Engraving Company
140 Fifth Avenue
New York

FOR over fifteen years we were located at the corner of Clark and Monroe Streets

Forget It—

But DON'T

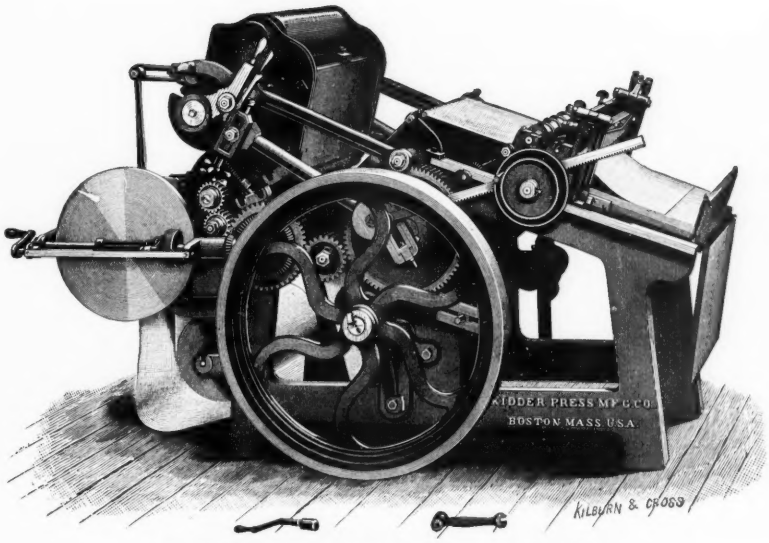
fail to remember that we are now on Dearborn Street, just South of Van Buren. No change but the location and better quarters

GEO. H. BENEDICT & CO.

Engravers and Electrotypers

308-318 DEARBORN STREET

Phone, Harrison 3088 *CHICAGO*



THE KIDDER SELF-FEEDING PRESS

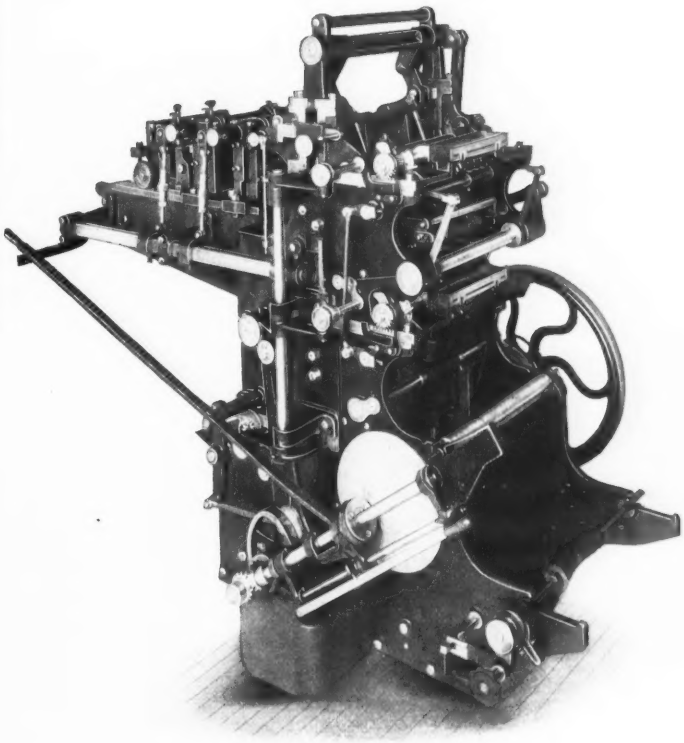
KIDDER PRESS CO.

FACTORY: DOVER, NEW HAMPSHIRE

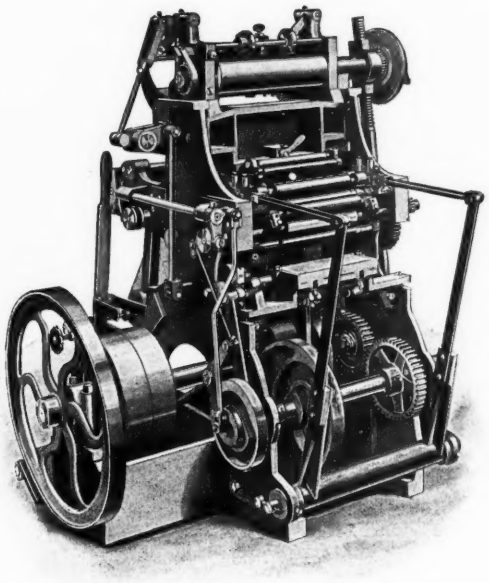
New York Office: 150 Nassau St.

SPECIAL MACHINERY
OF ALL KINDS
DESIGNS and ESTIMATES FURNISHED

A few of the Kidder Bed and Platen Roll Feed Machines. If you want particulars, or something different, write us.



3 x 12 TICKET PRESS



5 x 9 ROLL FEED, SHEET DELIVERY JOB PRESS. Speed, 10,000 per hour.

GIBBS-BROWER CO.
SOLE AGENTS
150 NASSAU STREET, NEW YORK

Bargains IN Cylinder Presses

Following Machines can be seen erected on my floor:

TWO-REVOLUTION PRESSES.

No.	Size Bed		Price
293	41 x 56	Campbell,	$1,000
509	37 x 52	Whitlock,	1,400
538	26 x 34	"	1,100
525	37 x 52	Huber,	1,100
540	43 x 56	C. B. Cottrell & Sons,	1,400

STOP CYLINDER PRESSES.

363	34 x 48	Cottrell & Babcock,	1,000
261	34 x 48	Hoe,	1,100
529	31 x 43	Cottrell, nearly new,	1,000
381	31 x 43	Campbell Oscillator,	650
496	28 x 32	" "	600
268	42 x 60	Potter,	1,350
541	34 x 50	Campbell,	850

DRUM CYLINDER PRESSES.

544	21 x 23	Hoe,	400
465	40 x 54	Potter, extra heavy,	750
279	37 x 52	Hoe, " "	750
425	34 x 52	Cottrell & Babcock,	650
546	25 x 35	" "	600
510	32 x 46	Potter,	550
498	24 x 29	Country Campbell,	325
270	20 x 26	" "	275
367	17 x 22	Potter,	350

CLAUSE WEB PRESS, 4 and 8 page, 6 or 7 quarto.
Very cheap, now erected in Chicago; has Stereo outfit. Must be sold at once.

Also have on my floor, erected, forty more cylinder presses. It will pay you to look this place up if you need presses. Description of these presses can be found in my latest bulletin.

BRONSON'S PRINTERS' MACHINERY HOUSE : : : : :
48-50 N. Clinton St.
CHICAGO, ILL.

Telephone, Main 224

The Lehigh Valley Railroad

Operates through trains of commodious and comfortable parlor and sleeping cars, day coaches and dining cars (service a la carte) between

NEW YORK or
PHILADELPHIA and
BUFFALO, NIAGARA FALLS,
CANADIAN POINTS
and CHICAGO

The route is through a scenic region that affords one continuous panorama of entrancing scenery of a kaleidoscopic variety. Here we have valleys, mountains, rivers and lakes.

This is the route of the

Black Diamond Express

Handsomest train in the world.

For illustrated descriptive matter, address, with stamp, CHAS. S. LEE, General Passenger Agent, 26 Cortlandt Street, New York.

Every time your belt *Slips* you Waste Money.—STOP THAT LOSS!

KAHN'S HOLD-FAST BELT DRESSING IS WARRANTED FREE OF ROSIN, TAR OR ANY INGREDIENTS DETRIMENTAL TO THE BELT, AND RETURNABLE WITHIN 10 DAYS IF NOT AS REPRESENTED. IT IS MADE TO PROLONG THE LIFE AND USEFULLNESS OF BELTINGS. CASTOR-OIL BEING ONE OF THE PRINCIPAL INGREDIENTS OF OUR FORMULA, AND KNOWN FOR ITS PRESERVATIVENESS OF LEATHER.

ORDER

KAHN'S HOLD FAST BELT DRESSING

On ten days' trial. It will do the work.

Price, $3 per Gallon
(About 10 lbs.)

Money refunded if not as represented

Ask your dealer for it—take no substitute—or write us. We will see that you get it quick. Printers and allied trades supplied by

THE F. WESEL MFG. CO.,
84 Fulton Street, New York
DAMON & PEETS,
Beekman Street, New York
CONNER, FENDLER & CO.,
Beekman Street, New York
NATIONAL BELTING CO.,
7 Ferry Street, New York

The trade supplied direct from

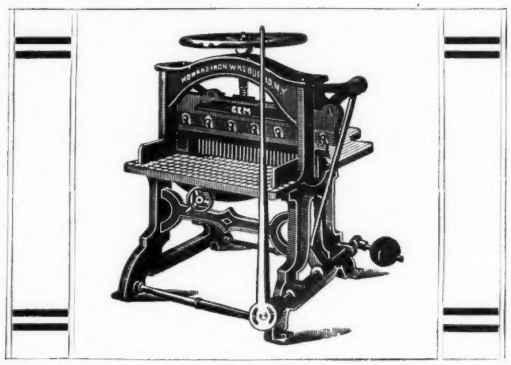
THE HOLD FAST BELT DRESSING CO.
Office—103 Gold Street, . . . NEW YORK CITY
Laboratory—171 East 119th Street

"GEM" PAPER CUTTER

Manufactured by

HOWARD IRON WORKS, Buffalo, N.Y.

Established 1847



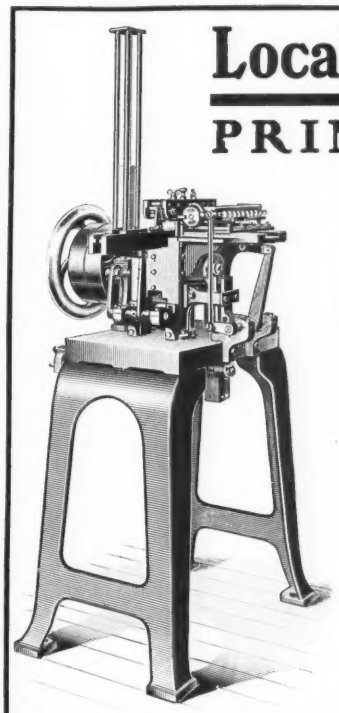
The "GEM" has all improvements and is well known to the trade. Twenty-five years on the market.

ALSO

Victor and Diamond Hand and Power Cutters.

SEND FOR CATALOGUE. Mention Inland Printer.

Local Ticket PRINTING PRESS



Prints 180 tickets per minute

Numbers at both ends in different colors if required

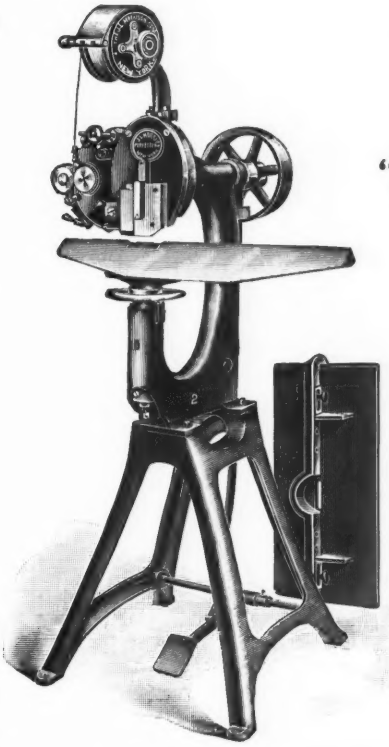
Press weighs 560 pounds

GIBBS-BROWER CO.

Eastern Agents

No. 150 Nassau Street, New York

"Perfection" WIRE STITCHERS



THE SMALL SIZE OF OUR NEW LINE

"Perfection" No. 2

THE BEST MACHINE OF ITS CAPACITY EVER SHOWN.

CAPACITY...
One sheet to one-quarter inch.

MANUFACTURED BY

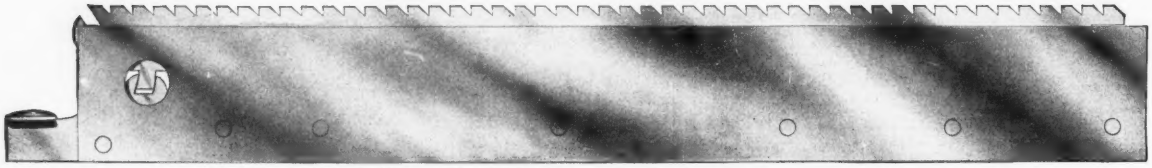
The J. L. Morrison Co.

LONDON NEW YORK TORONTO

THE DAMON PERFORATING *and* SCORING MACHINE

For Printing Presses

Full Size No. 2 — *Scoring Blade.*



Full Size No. 2 Machine — *Perforating Blade raised.*

Locks into the form for perforating or scoring the work at the time it is printed, a saving of 100 per cent.

END VIEWS Showing Perforating Blade raised and Scoring Blade depressed.

Each machine is fitted with two blades, one a perforating and the other a scoring blade, which are easily interchangeable. Made in four sizes:

No. 1 — Perforates or Scores 4⅛ inches.	**No. 3 — Perforates or Scores 9 inches.**
No. 2 — " " 6⅛ "	**No. 4 — " " 11 "**

Every printer needs at least one of the sizes, and the price places it within the reach of all. We ask you to investigate it.

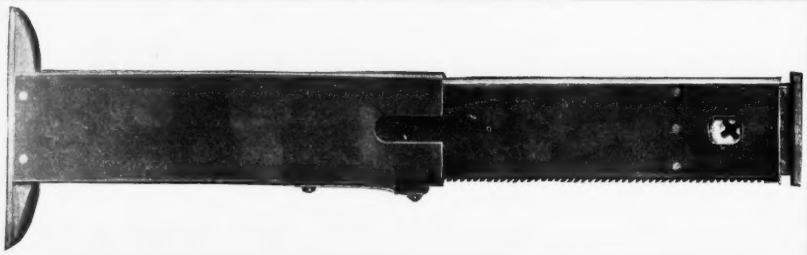
FOR SALE BY
AMERICAN TYPE FOUNDERS CO. (all branches).
F. WESEL MFG. CO., 82 Fulton Street, New York City.
DAMON & PEETS, 44 Beekman Street, New York City.
CONNER, FENDLER & CO., 56 Beekman Street, New York City.
BARNHART BROS. & SPINDLER, 183 Monroe Street, Chicago.
CRESCENT TYPE FOUNDRY, 346 Dearborn Street, Chicago.
ST. LOUIS PRINTERS' SUPPLY CO., 211 N. Third Street, St. Louis, Mo.
GREAT WESTERN TYPE FOUNDRY, 710 Wall Street, Kansas City, Mo.
GREAT WESTERN TYPE FOUNDRY, 1114 Howard Street, Omaha, Neb.
BOSTON PRINTING PRESS CO., 7 Water Street, Boston, Mass.
TORONTO TYPE FOUNDRY CO., Ltd., 70 York Street, Toronto, Can.
GOLDING & CO., Boston, New York, Philadelphia.

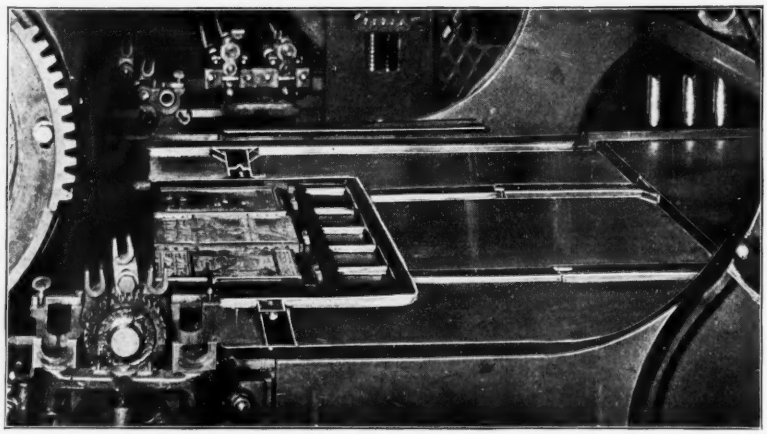
Manufactured by

DAMON PERFORATOR CO.

142 MAIN STREET : : : : OLD TOWN, MAINE

PATENT PRESS LOCKS





For locking chases on the press.
Dispensing with furniture and quoins.
Quickly adjusted.
Secure lock.
Great time-saver.
Holds chase solid to bed.
Prevents material working up inside.

SEND FOR CIRCULAR.

MORGANS & WILCOX MFG. CO., Middletown, N. Y.

Manufacturers of PRINTERS' MACHINERY.

Peerless Carbon Black

THE INLAND PRINTER IS PRINTED WITH INK MADE OF PEERLESS BLACK

Why? Read!

From Charles Eneu Johnson & Co.

PHILADELPHIA, Feb. 21, 1898.

MESSRS. BINNEY & SMITH,
New York, N. Y.:

Gentlemen,—We beg to say that we have used Peerless Black in our Inks ever since its introduction. We do not hesitate to say that in the higher grades of Black Inks its use is most advantageous, due to the valuable properties not possessed by other Gas Blacks.

We consider its use essential in the preparation of the various Half-Tone Inks now so much used. We are, Very truly yours,

CHARLES ENEU
JOHNSON & CO.

W. E. WEBER, Manager.

THIS TRADE THE PEERLESS CARBON BLACK COMPANY LIMITED MARK

GUARANTEES QUALITY

The opinion of these successful printing ink makers is a sure guide for you—for from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

From Frederick H. Levey Co.

NEW YORK, April 11, 1898.

MESSRS. BINNEY & SMITH,
257 Pearl St., New York:

Gentlemen,—Referring to our conversation, we certainly expect to renew our contract with you for "Peerless" Black.

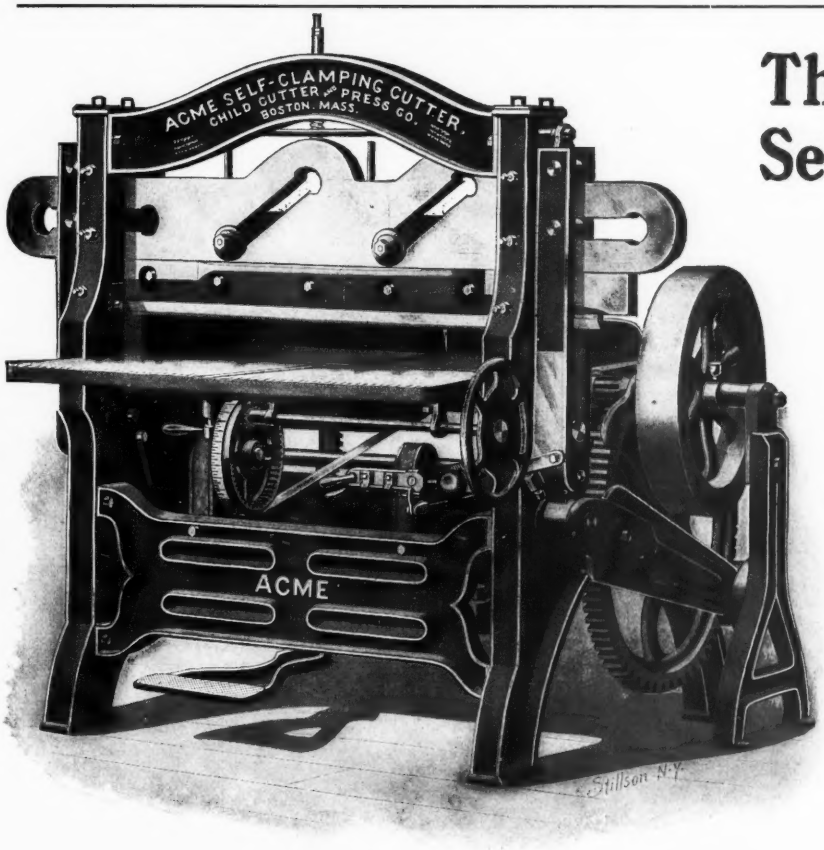
We shall continue to use "Peerless" in our Half-Tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

Very truly yours,

FRED. H. LEVEY,
President.

Send for the Peerless Booklet and Free Sample to— **BINNEY & SMITH,** Sole Agents, 81-83 Fulton Street, New York, U.S.A. 63 Farringdon Street, London, E.C.

For the PEERLESS CARBON BLACK CO., Ltd., Pittsburg, Pa., U.S.A.



The "ACME" Self-Clamping CUTTER

ALL SIZES
32 in. to 72 in. in width.

Let us send you our NEW CATALOGUE with testimonials and references. ∴∴∴∴∴

THE CHILD ACME CUTTER & PRESS CO.
33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U.S.A.

NEW YORK OFFICE
12 Reade Street
O. C. A. CHILD, Manager

SUMMER OUTING ANNOUNCEMENT

FOR a pleasant outing in a country that offers every variety of scenery, from rugged and precipitous mountains, sheltered by huge trees, to the most placid valleys, clothed in a green sward covered with native flowers, with crystal streams abounding in splendid and picturesque waterfalls, with game and fish in plenty, and intelligent guides to lead the way to favored spots, there is nothing to compare with the mountain section of Western North Carolina.

The country is recommended by physicians as the natural health resort of the Union, and returning tourists are unsparing and eloquent in their praises of its climate, scenery, people and accommodations which will meet every want, wish, inclination and pocketbook.

The Southern Railway

and connections sell round-trip tourist tickets to these favored places during the summer at greatly reduced rates, and we invite you to visit

ASHEVILLE ***TRYON***
HOT SPRINGS ***SAPPHIRE***

and other interesting places in that section, and either lose yourself in the mountain wilderness or mingle with the fashionable throngs at the resorts. You can live in a palace, surrounded by every convenience and luxury, or abide in a cabin and subsist on your own "catch." In either case you will be "COOL" and enjoy good sport, comfort and health.

The Southern Railway penetrates this country, familiarly known as "THE LAND OF THE SKY," and criss-crosses every portion of it. You can wind around the mountains and count the tracks above and below you, not knowing whether you are going or coming. This is particularly true of Round Knob, twenty miles east of Asheville.

George Vanderbilt's vast estate, embracing 100,000 acres, with its $3,000,000 mansion and nearly one hundred miles of the finest paved roads, lying in sight of Asheville, is also a Mecca for visitors. It indicates what thrifty farmers can do in that section, for it is certainly the finest stock, grain, fruit and poultry farm to be found in America. The marvelous success attained in the replanting of shrubs, flowers and trees from every section of the globe is the wonder of experts. You should by all means visit Vanderbilt's estate.

Western North Carolina

is a summer as well as a winter resort, the air being cool, clear and bracing, and for a summer vacation it is the ideal place.

The Southern Railway, the greatest of Southern systems, sells both tourists' and homeseekers' tickets to these resorts, and we invite you to post yourself regarding the climate and the country before deciding upon where to spend your vacation. Reading matter sent free upon application to the undersigned.

J. C. BEAM, *Northwestern Pass. Agent,* 225 Dearborn St., Chicago, Ill.

Very soon, large example sheets, showing seven distinct lines of Cover Paper, will be ready for distribution. Nothing has been spared to make this edition superlatively useful and beautiful, every sample being printed in color from designs by Will Bradley and other famous artists.

AGENCIES

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GRAHAM PAPER CO.,	*St. Louis, Mo.*
A. STORRS & BEMENT CO.,	*Boston, Mass.*
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W. V. DAWSON, *(Exclusive Agent for Canada)*	*Montreal, Que.*

Niagara Paper Mills, Lockport, N. Y., U. S. A.

NP MILLS

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Fine PRINTING INKS
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THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged $7 per year for two lines; more than two lines, $2 per additional line.

ADVERTISING NOVELTIES OF WOOD.

American Manufacturing Concern, Jamestown, N. Y.

ADVERTISING SPECIALTIES.

Marshall Mfg. Co., 190-192 Fifth ave., Chicago.

AIR BRUSH.

Thayer & Chandler, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMMES AND INVITATIONS.

Bahrenburg & Co., ball programmes, tassels and bevels. 29 Beekman street, New York.

Butler, J. W., Paper Co., 212-218 Monroe street, Chicago. Ball Programmes, Announcements, Invitations, Tickets, Society Folders, etc.

BINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

Isaacs, Henry C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER.

Thomas Garnar & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, Incpd., 139 Lake street, Chicago. Also, paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also, mounting woods.

BRASS-TYPE FOUNDERS.

American Type Founders Co. See list of branches under Type Founders.

Missouri Brass-Type Foundry Co., Howard and Twenty-second streets, St. Louis, Mo.

CARDS AND CARDBOARD.

Bahrenburg & Co., 29 Beekman st., New York. Formerly with Hastings Card and Paper Co.

CARDBOARD MANUFACTURERS.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CASE MAKING AND EMBOSSING.

Conkey, W. B., Co., 341-351 Dearborn street, Chicago; works, Hammond, Ind.

Shepard, The H. O., Co., 212-214 Monroe street, Chicago. Write for estimates.

CHALK ENGRAVING PLATES.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

Atlantic Carbon Works. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

COATED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

American Steel & Copper Plate Co., 150 Nassau st., New York. Celebrated satin-finish plates.

DIE SINKERS.

Wagenfohr, Charles, 140 West Broadway, New York City. High-grade work.

ELECTROTYPERS AND PHOTO-ENGRAVERS.

Ringler, F. A., Co., 26 Park Place, New York city. Electrotyping and photo-engraving.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third st., St. Louis, Mo. Work in all branches.

Drach, Chas. A., Electrotype Co., cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York City. "Good work quickly done."

Hurst Electrotype Co., 82 Fulton street, New York. Electrotyping and stereotyping.

Juergens Bros. Co., 140 to 146 Monroe street, Chicago. Also, engravers and electrotypers.

McCafferty, H., 42-44 Bond st., New York. Half tone and fine art electrotyping a specialty.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

Rowell, Robert, Louisville, Ky. Oldest electrotype foundry in the South.

Scott, Geo. C., & Sons, electrotypers, 192 Summer street, Boston, Mass.

Whitcomb, H. C., & Co., 42 Arch street, Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Caps Bros., Kansas City, Mo., U. S. A.

F. Wesel Mfg. Co., 82 Fulton street, New York; 15 Tudor street, London, E. C.; 16 Friederichstrasse, Berlin. Complete line of most advanced machines, all our own make.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

Shniedewend, Paul. & Co., 118-132 West Jackson boulevard, Chicago.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

EMBOSSERS AND STAMPERS.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

EMBOSSERS AND STAMPERS.

Koven, W., Jr., embossing and stamping for lithographers, binders and printers, 16 Spruce street, New York.

EMBOSSING DIES AND COMPOSITION.

Burbank Engraving Co., 55 Oliver street, Boston. Also, half-tone and line engravers.

Peters, C. J., & Son, Boston, Mass. Embossing dies, embossing compound, stock cuts.

ENAMELED BOOK PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

ENGINES—GAS AND GASOLINE.

Dayton Globe Iron Works Co., Dayton, Ohio.

ENGRAVERS AND DIE SINKERS.

Ludwig, P., embossing dies for leather and paper. Artistic engravings. 15 South Canal street, Chicago.

ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State street, Chicago.

ENVELOPES.

American Envelope Co., 44 Washington street, Providence, R. I. Anti-trust prices. Tags, Cardboard, Writing Papers, all kinds.

Buffalo Envelope Co., Buffalo, N. Y. Regular and odd sizes; not in the trust.

Sherman Envelope Co., Worcester, Mass., manufacturers all kinds and sizes of envelopes.

ETCHING ZINC.

American Steel & Copper Plate Co., 150 Nassau street, New York. Polished plates a specialty.

FILING CABINETS AND BUSINESS FURNITURE.

Globe-Wernicke Company, The, Cincinnati. Fulton and Pearl streets, N. Y.; 226-228 Wabash avenue, Chicago; 64-66 Pearl street, Boston; 7 Bunhill Row, London, E. C.

FOIL.

Crooke, John J., Co., 80 Illinois street, Chicago.

FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 127 Duane street; Chicago, 315 Dearborn street; Boston, 12 Pearl street.

GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

GUMMED PAPERS.

Pirie, Alex., & Sons, Ltd., 33 Rose street, New York. "Celebrated" brand lies perfectly flat.

Smith & McLaurin, Ltd., 150 Nassau street, New York. Non-curling, "renowned" quality.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

National Printing Ink Co., factory, 1041-1053 Grand avenue, Chicago.

Ruxton, Philip, 290 Broadway, New York.

Ruxton, Philip, 356 Dearborn street, Chicago.

Scott, Rogers & Robb (Gray's Ferry Printing Ink Works). Manufacturers of printing inks. 196-198 South Clark street, Chicago.

Star Printing Ink Works. F. A. Barnard & Son, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89-95 Merwin street, Cleveland, Ohio.

LEATHER ADVERTISING SPECIALTIES.

Mills, Knight & Co., 150 Congress street, Boston, Mass. Memorandum books for advertising purposes.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

The Eagle Smelting & Refining Works, B. Lissberger & Co., props., 738-740 E. 14th st., N. Y.

LITHOGRAPHERS TO THE TRADE.

Goes Lithographing Co., 158-174 Adams st., Chicago. Established 1879 Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

MAIL PLATE SERVICE.

Mail Plate Co., 73 West Adams street, Chicago. Saves expressage (all plates postpaid by us).

MAKERS OF HIGH-GRADE PAPERS AND SOCIETY STATIONERY.

Eaton-Hurlbut Paper Co., Pittsfield, Mass.; New York office, 399 Broadway.

MERCANTILE AGENCY.

The Typo Mercantile Agency, general offices, 87 Nassau street, New York City. The special agency of the trade made up of the paper, book, stationery, printing, publishing and kindred lines.

MONOTYPE METAL.

Blatchford, E. W., & Co., metal for Lanston Monotype Machines, 54 North Clinton street, Chicago.

NUMBERING MACHINES.

Bates Machine Co., N. Y. Life bldg., New York. New models; new prices; send for catalogue.

Bates Manufacturing Co., 135 Fifth avenue, New York. Sole manufacturers of Bates' *and Edison* Automatic Hand Numbering Machine. No connection with any other firm of similar name. Remember, our address is 135 Fifth avenue, New York. Factory, Orange, N. J.

PAPER BOX MACHINERY.

American Type Founders Co. See list of branches under Type Founders.

PAPER—BLOTTING.

Sabin Robbins Paper Co., The, Middletown, Ohio. English cloth and other blottings.

PAPER-CUTTER KNIVES.

Simonds Mfg. Co., Chicago, make keen-cutting paper knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER CUTTERS.

American Type Founders Co. See list of branches under Type Founders.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Eardley & Winterbottom, 125-127 Worth street, New York.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

Megargee, Irwin N., & Co., Paper and cardboard of all kinds. Philadelphia.

PAPER DEALERS—GENERAL.

Dobler & Mudge, Baltimore, Md.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Job press counters, $3; joggers, $15 and up.

PAPER MANUFACTURERS.

Crane, Z. & W. M., Dalton, Mass. Extra fine writing papers and ladies' stationery.

Southworth Co., makers of linen and ledger papers, Mittineague, Mass.

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Weston, Byron, Co., Dalton, Mass.

PATENT PHOTO-MAILING ENVELOPES.

Lavette, H. C., 230-232 Washington street, Chicago. List of jobbers and samples sent gratis.

PHOTO-ENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J., & Son, Boston, Mass. Half-tone, line and wax engravers.

Sanders Engraving Co., St. Louis, Mo. Electrotypers and photo-engravers.

The Standard Engraving Co. of New York, 61 Ann street. Send for circulars.

United Brethren Pub. House. Dayton, Ohio. High-grade general illustrators.

Williamson-Haffner Engraving Co., 1633 Arapahoe street, Denver, Colo.

PHOTO-ENGRAVERS' MACHINERY AND APPLIANCES.

F. Wesel Mfg. Co., 82 Fulton street, New York. Complete outfits a specialty.

PHOTO-ENGRAVERS' PROOF PRESSES.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago. Mfrs. Reliance Special.

PHOTO-ENGRAVERS' SCREENS.

Levy, Max, 1213 Race street, Philadelphia, Pa.

Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOGRAPHIC PUBLISHERS.

Photochrom Co., The, sole publishers of Photochrom and Phostint, Detroit, Mich.

PLATE AND EMBOSSING PRESSES.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

PRESSES—CYLINDER.

American Type Founders Co. See list of branches under Type Founders.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.

PRESSES—HAND OR FOOT.

Kelsey Press Company, Meriden, Connecticut.

PRESSES—ROLL-PAPER.

Caps Bros., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

PRESSES—JOB PRINTING.

American Type Founders Co. See list of branches under Type Founders.

Eardley & Winterbottom, 125-127 Worth st., N.Y.

Isaacs, Henry C., 10 and 12 Bleecker street, N. Y.

PRINTERS' MATERIALS.

American Type Founders Co. See list of branches under Type Founders.

F. Wesel Mfg. Co., 82 Fulton street, New York. Specialties: brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

Hartnett, R. W., & Bros., 52-54 North Sixth street, Philadelphia, Pa.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PRINTERS' MATERIALS.

Schultz, F., 96-98 West Lake street, Chicago. Manufacturer printers' book and news steel chases.

PRINTERS' OUTFITTERS.

Kennedy, T. E., & Co., 414 East Pearl street, Cincinnati, printers' outfitters. Large stock secondhand machinery, sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

Powell, F. M., Co., 329 Dearborn street, Chicago. All kinds of printing-presses, paper-cutters, type and material. Printers' brass type and brass rule. We match any face made in rule.

PRINTERS' PROOF PRESSES.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Bendernagel & Co., 521 Minor street, Philadelphia. Compositions adapted to the work.

Bingham Brothers Company, 406 Pearl street, New York. Also padding glue.

Chicago Roller Co.; also, tablet composition. 84 Market street, Chicago.

Dietz, Bernhard, Grant and Mercer streets, Baltimore, Md.

Godfrey & Co., printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First avenue, Pittsburg, Pa. Established 1871. Try our padding glue.

Maigne, O. J., 324-328 Pearl street, New York city. Also pressroom paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECONDHAND.

American Type Founders Co. See list of branches under Type Founders.

Preston, Richard, 45 Pearl street, Boston, Mass. Printing, cutting, folding and wire stitchers.

RUBBER STAMP MACHINERY.

Dorman, J. F. W., Co., Box 993, Baltimore, Md. Machinery and supplies.

RULING MACHINES.

Hickok, W. O., Mfg Co., Harrisburg, Pa. Ruling machines and pens.

SECONDHAND MACHINERY.

Campbell, Neil, Co., 23 Beekman street, New York City. Cylinders, jobbers, cutters, etc.

STEEL AND COPPER-PLATE ENGRAVING.

Dittmar Engraving Co., 814 Walnut street, Philadelphia, Pa.

STEEL RULE.

F. Wesel Mfg. Co., 82 Fulton street, New York. Also, brass scoring rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Great Western Smelting & Refining Co., 173-199 W. Kinzie st., Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

TIN-FOIL.

Crooke, John J., Co., 80 Illinois street, Chicago.

TYPE FOUNDERS.

American Type Founders Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. BRANCHES—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver, Portland, Spokane, Wash.; Los Angeles, San Francisco, Cal. SPECIAL DEALERS—Atlanta: Dodson Printers' Supply Co.; Dallas: Scarff & O'Connor Co.; Toronto: Toronto Type Foundry; London, England: M. P. McCoy, Phœnix Place, Mount Pleasant, W. C.; Melbourne: Alex. Cowan & Sons, Ltd.

Bruce's New York Type Foundry, 13 Chambers street, New York.

Crescent Type Foundry, 346-348 Dearborn street. Chicago.

Hansen, H. C., type founder and printers' supplies, 190-192 Congress street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo.; 188 Monroe st., Chicago. Inventors of Standard Line Unit Set Type.

Newton Copper-Facing Type Co., 18-20 Rose st., New York. Established 1851.

TYPEWRITER RIBBONS AND CARBON PAPERS.

Little, A. P., Rochester, N. Y.

WOOD TYPE.

American Type Founders Co. See list of branches under Type Founders.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

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THE WESTERN EDITOR also conducts an Ad-Setting Contest each month, giving $2.00 for first prize, $1.00 for second prize, and a year's subscription for third prize. Open to all subscribers.

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For photo-engraving and etching purposes, SATIN FINISH Brand. These plates are absolutely flat, *free from flaws* and *imperfections*, and will etch perfectly; no peeling or flaking off during the process of etching. Time and money saved by using SATIN FINISH Copper and Zinc Plates, manufactured by

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Valuable and profitable Pamphlets which should be in the hands of printers and others.

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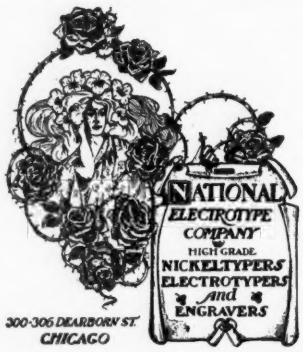

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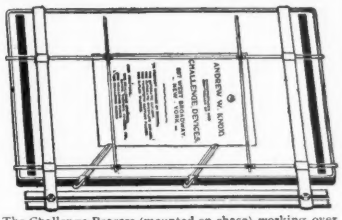

The Challenge Bearers (mounted on chase) working over steel bands of Challenge Grippers, with Challenge Punch set in form.

Through this good medium, these devices have been introduced **all over the civilized world,** until, like that greatest of empires, the sun never sets on our correspondents and purchasers; and it is pleasant to note that **Printers are generally fair-minded,** and prefer to give both credit and profits **to the producer** of really good, profit-winning devices, **as shown by** the short-lived experience of some of our imitators. Many **cordial messages** recently received, **for which we are sincerely thankful,** give full proof of this statement. The protection of patents! well, that is a future consideration.

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Preserves rollers. Devoid of gum or sediment.

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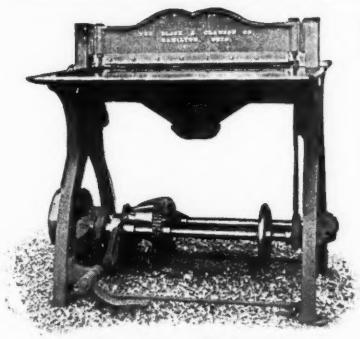

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Paper and Pulp Mill Machinery...

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PERFORATORS.

Saturating and Drying Machinery,
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Special Machinery, etc.

Write us for prices and further particulars.

The Inland Printer Flexible Razor-Tempered Overlay Knife.

This Knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required. Price, 50 cents, postpaid.

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Lithograph in colors.

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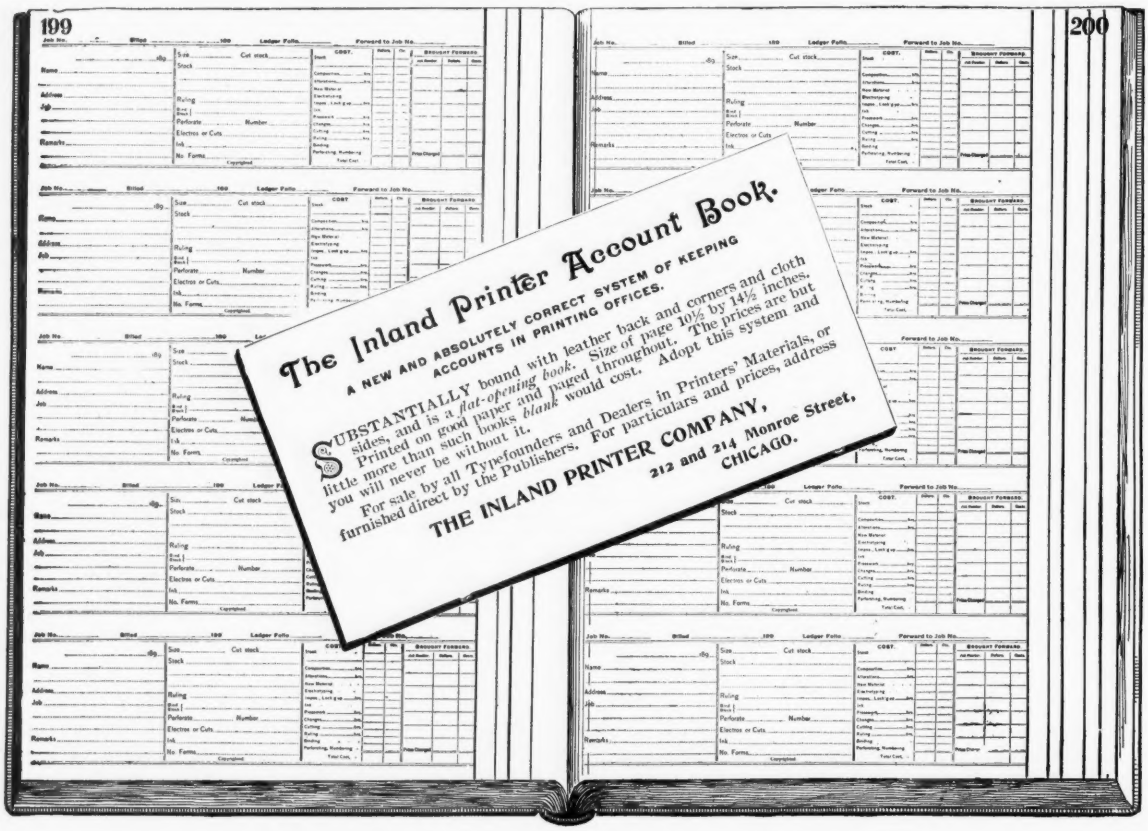

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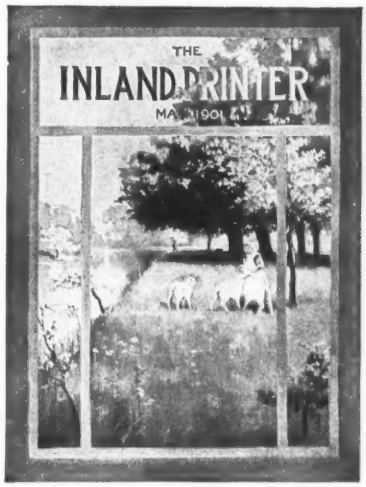

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